

# THE ATHENÆUM

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No. 1935.

LONDON, SATURDAY, NOVEMBER 26, 1864.

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THREEPENCE  
Stamped Edition, 4d.

## UNIVERSITY OF LONDON.—

NOTICE IS HEREBY GIVEN, that the next Half-yearly Examination for Degrees in this University will commence on MONDAY, the 9th of January, 1865. In addition to the Metropolitan Examination, a Provincial Examination will be held in the Town Hall of Leeds.

Every Candidate is required to transmit his Certificate of Age to the Registrar (Burlington House, London, W.) at least fourteen days before the commencement of the Examination.

Candidates who pass the Matriculation Examination are entitled to proceed to the Degrees conferred by the University in Arts, Science, and Medicine; and are exempt (1) from the Entrance Examination otherwise imposed on Candidates for admission to the Royal Military College at Sandhurst; (2) from those Examinations of which every Medical Student must commence his professional studies is required to have passed some one; (3) from the Preliminary Examination otherwise imposed by the College of Surgeons on Candidates for its Fellowship; and (4) from those Examinations of which it is necessary for every person entering on Articles of Clerkship to an Attorney to have passed one—such as Matriculate in the First Division being entitled to the additional exemption from one year's Service.

WILLIAM B. CARPENTER, M.D., Registrar.

November 17, 1864.

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Syllabus of a Course of Six Lectures on the ART of READING ALOUD, with special reference to Schools and Families, by the Rev. ALEX. J. D. DORSEY, R.D., English Lecturer at Corpus Christi College, Cambridge, and Lecturer in Public Reading at King's College, London.

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Lord Campbell was not unjust to the memory of Heneage Finch when he wrote, "Although he had no gratuitous love of despotic government, yet his respect for the Constitution was always ready to give way to his own interest, and there were no measures, however arbitrary, brought forward by the Court while he was in office, that he did not zealously assist in executing and defending." Mr. Foss is shocked by this language, and speaks with much severity of "the noble author who takes too many opportunities of depreciation." To establish Campbell's injustice by argument is no part of the censor's plan. He turns away from the facts and avoids discussion. Not one word does he say about Finch's parliamentary defence of the "Declaration of Indulgence," when the Crown lawyer shamelessly declared that the king of England might set aside the laws and constitution of the country. "The question," said the Attorney-General, "at this momentous crisis is, whether the king cannot dispense with the laws in order to the preservation of the kingdom; and we are all miserable if he cannot." Mr. Foss does not expend a single word on this important speech, and his sole apology for the legal politician is to repeat Lord Campbell's admission that Finch was not personally and solely responsible for the measures which he supported. "His Lordship," says Mr. Foss, sneering at Lord Campbell, "as a man of party himself, must have often experienced the necessity of giving up individual opinion for the purpose of furthering a general object, and he no doubt himself concurred, and induced others to concur, for the sake of uniformity, in measures suggested by his leaders, to which, in the depth of his heart, he saw conscientious objections." In its application to a dead man, this is an ungenerous argument; and, carried to the extreme which Mr. Foss thinks allowable, it would cover every abandonment of political principle. Doubtless the members and servants of a ministry must make concessions of private judgment; but if a statesman strenuously advocates an important policy, "to which, in the depth of his heart, he sees conscientious objections," he does so at the peril of his good name in future ages. Mr. Foss creates an impression on the careless reader that Lord Campbell is malignant and harsh towards Heneage Finch, whereas the notice of Lord Nottingham is one of the most cordial and adulatory to be found in the 'Lives of the Chancellors.' Mr. Foss knows it to be so; for, in a subsequent page of his seventh volume, where he exclaims indignantly against Lord Campbell's libels on Francis North, he observes: "We may, perhaps, trace the reason for his Lordship's vituperation in his desire to give variety to his work, by forming a contrast with his previous memoir of the Earl of Nottingham." This is most unfair. Why does not Mr. Foss assign an equally contemptible motive to Macaulay, who certainly equals Campbell in scorn for Lord Guildford? It does not appear to have struck the annalist that our just contempt for Francis North is confirmed by the admission of his affectionate and admiring brother Roger. But whilst he thus stigmatizes one writer's estimate of Lord Guildford, Mr. Foss applauds Roscoe, who says of him, "He was led into meannesses, and sometimes into compliances, which men of loftier principles would have despised." Surely a slight excess of contempt is venial, when it is expended on a man who, by his champion's

admission, was guilty of "meannesses." Elsewhere, Mr. Foss exhibits the same intemperance towards his solitary foe. We have no intention to take Lord Campbell's literary reputation under our care. At a time when there was danger that uninformed readers would accept him as a trustworthy historian, we exposed the shallowness of his information and the reckless inaccuracy of his assertions; but now that no one is likely to rate him too highly, it is but fair to say that, as a gossiping book-maker, who has done much to illustrate the social history of the legal profession, he is sometimes, as in the volumes before us, rated beneath his worth.

As an instance of Mr. Foss's worst style, attention may be drawn to his remarks on Lord Chancellor Charles Yorke's tragic end. The facts of that awful episode in legal biography are so familiar to all educated Englishmen, that it is needless for us to set forth the circumstances which render it doubtful whether he died by his own hand, or from the consequences of the agitation which he endured as soon as he had betrayed his party. There is no occasion to re-tell how the brilliant and ill-starred man wavered between duty to his party and loyalty to his king; between honesty and ambition; how he refused to accept the seals at the cost of personal honour, and then, within a few hours, yielding to royal solicitation, he was rewarded with the first prize of his profession; and how, on the third day after his dearly-purchased elevation, he expired, with the seals and the unsealed patent of nobility close beside him. It is an ugly, repulsive story. No wonder that Mr. Foss shrank from the task of repeating it; but not less does he deserve blame for glossing it in the following fashion:—

"His brother was, as he says, 'astounded'; and the opposition were loud in their disapproval; but all observation was soon silenced by the public being overwhelmed by the announcement three days after of his sudden death. It is not to be wondered at that under such circumstances a report should have arisen that he died by his own hand; that it should be circulated with minute details in various publications; and even that it should still be believed by many; though no proof was ever produced that it had any substantial foundation. The evidence on the contrary seems to be,—that no inquest was holden by the coroner; that persons were immediately after the death admitted to view the body; that Horace Walpole (no friend of the family), in a private letter written at the time, states that the death was caused by a high fever and the bursting of a blood-vessel; and that on a recent revival of the report the surviving members of the family gave it a distinct and positive contradiction. The subject is too delicate for discussion, which would lead to no useful result. It is enough to say that the melancholy event was to be attributed to his vexation caused by his friends' disapprobation, and to his anxiety how to meet the confusion of the times. The patent conferring upon him the title of Lord Morden, which had been prepared, but had not passed the Great Seal, was after his death pressed upon, but declined by his widow."

Did lawyer ever pen greater nonsense on a question of conflicting testimony? Mr. Foss has the boldness to say, that the absence of a coroner's inquest is opposed to the suspicion of self-murder. The fact is exactly the reverse. The suppression of inquiry was at the time a principal cause of the universal impression that the dead man had died by his own act, and at the present day it remains the great difficulty in the way of those who wish to take the less painful view. Anyhow Charles Yorke died under circumstances requiring an inquest, and rendering an inquest most desirable for his family—if his death was the result of natural

causes. There was no such inquiry; and naturally a belief arose that his family dared not encounter the investigation usual in such cases. "Persons," Mr. Foss observes, "were immediately after the death admitted to view the body;" but he omits to say that competent observers were not permitted to inspect it in the only way that could put an end to suspicion. There was no *post-mortem* examination; and though his relations averred that the deceased Chancellor had died from a ruptured blood-vessel, there was no medical testimony to support the assertion. Mr. Foss says, "On a recent revival of the report the surviving members of the family gave it a distinct and positive contradiction." Such a contradiction, of course, affects the testimony neither one way nor the other. But Mr. Foss's strongest point is, that "Horace Walpole (no friend to the family), in a private letter written at the time, states that death was caused by a high fever and the bursting of a blood-vessel;" and herein lies our chief point of difference with the writer. Horace Walpole's testimony in favour of Charles Yorke! Surely Mr. Foss does not need to be told that Horace Walpole is a chief witness in favour of the verdict of suicide; that more on him than on any other person living in London at the time of the dismal event depends the impression that the death was violent. The Chancellor expired on the evening of Saturday, and on the following Monday, Horace Walpole wrote to Sir H. Mann, "The conflict occasioned in his mind by these struggles working in a complexion that boiled over with blood, threw him into a high fever on Wednesday night, and, a vomiting ensuing, on Thursday morning he burst a blood-vessel and no art could save him. The Cerberus of Billingsgate had opened all its throats, but must shut them, for the poor man had accepted handsomely, without making a single condition for himself; I do not reckon the peerage, as a Chancellor must have it, or is a mute at the head of the House of Lords." Thus the correspondent wrote in the first excitement, when he had not had time to inquire into all the facts. But what was his deliberate opinion, formed upon fuller information? That his first report was totally erroneous. In the 'Memoirs of the Reign of George the Second,' Walpole says, "But Mr. Yorke himself had a second wife, a very beautiful woman, and by her had another son. She, it is supposed, urged him to accept the Chancery, as the King offered, or consented, that the new peerage should descend to her son, and not to the eldest. The rest of the story was indeed melancholy, and his fate so rapid as to intercept the completion of his elevation. . . . At night it was whispered that the agitation of his mind, working on a most sanguine habit of body, inflamed of late by excessive indulgence both in meats and wine, had occasioned the bursting of a blood-vessel, and the attendance of surgeons was accounted for by the necessity of bleeding him four times on Friday. Certain it is, that he expired on the Saturday between four and six in the evening. His servants in the first confusion had dropped too much to leave it in the family's power to stifle the truth; and though they endeavoured to colour over the catastrophe by declaring the accident natural, the want of evidence and of the testimony of surgeons to colour the tale given out, and which they never took any public means of authenticating, convinced everybody that he had fallen by his own hand—whether on his sword, or by a razor, was uncertain." As to the cause of death we offer no opinion; but we say without hesitation that Mr. Foss had no right to mention Horace Walpole as a witness against the report. It is by no means clear to

us that the subject is too delicate for discussion; but we are quite satisfied that its delicacy does not justify Mr. Foss's method of dealing with it.

The stories, with which Mr. Foss occasionally enlivens the dullness of his pages, are for the most part old tales to readers familiar with Whitelocke, Roger North, Pepys, Luttrell, and those more recent collectors of legal *ana* of whom Lord Campbell may fairly be regarded as the chief. But here and there the eye falls on a story which will be new to people who do not read old books, and who live away from the gossip of the Inns of Court. Here is the record of a strange occurrence in the career of Baron Hullock.—

"On this circuit his honourable feeling and his courageous conduct were on one occasion tried and exhibited. In a cause which he led, he was particularly instructed not to produce a certain deed unless it should be absolutely required. Notwithstanding this injunction, he produced it before it was necessary, with the view of deciding the business at once. It proved to have been forged by his client's attorney; and Mr. Justice Bayley, who was trying the cause, ordered the deed to be impounded, that it might be made the subject of a prosecution. Before this could be done, Mr. Hullock requested leave to inspect it; and on its being handed to him, immediately returned it to his bag. The judge remonstrated, but in vain. 'No power on earth,' Mr. H. replied, 'should induce him to surrender it. He had incautiously put the life of a fellow-creature in peril; and, though he had acted to the best of his discretion, he should never be happy again were a fatal result to ensue.' The judge continued to insist on the re-delivery of the deed, but declined taking decisive measures till he had consulted the associate judge. While retiring for that purpose, the deed was of course destroyed, and the attorney escaped."

Good in a different way is the story of Lord Camden's personal experience of "the stocks."

"A ludicrous story is told of his being on a visit to Lord Dacre in Essex, and accompanying a gentleman, notorious for his absence of mind, in a walk, during which they came to the parish stocks. Having a wish to know the nature of the punishment, the chief justice begged his companion to open them so that he might try. This being done, his friend sauntered on, and totally forgot him. The imprisoned chief tried in vain to release himself, and on asking a peasant who was passing by to let him out, was laughed at and told he 'wasn't set there for nothing.' He was soon set at liberty by the servants of his host; and afterwards on the trial of an action for false imprisonment against a magistrate by some fellow whom he had set in the stocks, on the counsel for the defendant ridiculing the charge and declaring it was no punishment at all, his lordship leaned over and whispered, 'Brother, were you ever in the stocks?' The counsel indignantly replied, 'Never, my lord.'—'Then I have been,' said the chief justice, 'and I can assure you it is not the trifle you represent it.'"

Of Baron Alderson's ready wit the following are fair specimens:—

"His reasoning in the latter was deep, solid, and acute; and his relish of fun and his occasional witticisms on the bench no doubt made him a general favourite at Nisi Prius. Even in Banco he could not always refrain. Once a counsel, on applying for a *nolle prosequi*, pronounced the penultimate syllable long; 'Stop, sir,' said the baron, 'consider that this is the last day of term, and don't make things unnecessarily long.' At an assize town a jurymen said to the clerk who was administering the oath to him, 'Speak up, I cannot hear what you say.' The baron asked him if he was deaf, and on the jurymen answering, 'Yes, with one ear,' replied 'Well then you may leave the box, for it is necessary that jurymen should hear both sides.'"

Let us finish with a reminiscence of our present Lord Chief Baron's schooldays:—

"Frederick Pollock was born on September 23, 1783. In his early years he lost much time at three

metropolitan and suburban schools in which he told his father that he learned nothing. On being taken away from the last (Mr. Allan's, at Vauxhall, where the humourist Theodore Hook was one of his schoolfellows, and the late Andrew Amos another) he remained at home for sixteen months, employing them in very miscellaneous reading, principally devoted to English literature, chemistry, physiology, and other scientific subjects. He was then placed under Dr. Roberts at St. Paul's school. A story is related on good authority that young Pollock, fancying that he was wasting his time there, as he intended to go to the Bar, intimated to the head-master that he should not stay; and that the doctor, who was desirous of keeping so promising a lad, thereupon became so cross and disagreeable, that one day the youth wrote him a note saying he should not return. The doctor, ignorant of the cordial terms on which the father and son lived together, sent the note to the father, who called on him to express his regret at his son's determination, adding that he had advised him not to send the note. Upon which the doctor broke out, 'Ah! sir, you'll live to see that boy hanged.' The doctor, on meeting Mrs. Pollock some years after his pupil had obtained University honours and professional success, congratulated her on her son's good fortune, adding, quite unconscious of the humorous contrast,—'Ah! madam, I always said he'd fill an elevated situation.'"

Perhaps Mr. Foss will thank us for a piece of news, when we tell him that the Chief Baron, to the great amusement of his hearers, told this story a few months since, when he was acting as chairman of the "Old Paulines" dinner.

#### *The Gnostics and their Remains, Ancient and Medieval.* By C. W. King. (Bell & Daldy.)

THE nature of Gnosticism, says Mr. King, has been misrepresented. The adherents of the Gnosis are regarded as perverts from the Christian faith, and their creed is treated as a mere offshoot of Christianity. Simon Magus is said to have been the earliest expositor, if not the actual founder, of the school. Mr. King, being a clergyman, does not put his conclusions into words; but the course of his exposition leads his reader to infer that, instead of Gnosticism being an offshoot from Christianity, Christianity is an offshoot from Gnosticism. A clergyman may well be afraid of stating such a fact.

We are told that the early propagators of Christianity in the course of their mission encountered in all the great cities which they entered—in Ephesus, in Alexandria, in Corinth—persons holding doctrines similar to what they themselves professed, but adulterated with pagan philosophy. These were the Gnostics, then for the first time beginning to segregate themselves from the various schools which at the commencement of our era prevailed in the eastern portion of the Roman Empire, and to range themselves under the different teachers by whose names they were hereafter to become known. So little variance did the followers of the Gnosis perceive between the essentials of the two sets of doctrines that they readily accepted the new creed. Believing themselves, however, in possession of deeper mysteries than those originating in Judæa, and of a speculative philosophy to which the Christians made no pretensions, they endeavoured to reconcile their own far-famed wisdom with the new revelation, just as the Alexandrian Jews endeavoured to reconcile Plato with Moses. This attempted reconciliation was the first serious danger that menaced the early Church, and became a source of deep and permanent anxiety to its founders. As early as the year 58, in his first letter to Timothy, Mr. King finds St. Paul conjuring his young friend to



avoid the antithesis of the knowledge (Gnosis), falsely so called, of which some making profession (that is, styling themselves γνωστικοί) have gone astray from the faith; and this apostle, as well as Jude and Peter, reiterated his warnings to converts to desist from the dangerous practice. But the Gnosis was not to be easily extinguished. It persisted in its attempted combination. Simon, and his successor Menander, in Palestine; Corinthus, at Ephesus; Menander, Marcus, Valentinus, at Alexandria; Priscillian in Spain,—all became famous as leaders in the movement, and carried on the contest. For Manes, however, was reserved the distinction of founding the largest, most important, and most durable school. A Persian by birth, and originally a slave, named Cubricus, he married a wealthy widow, and thus obtained means and leisure to devote himself to the cultivation of philosophy. Assuming the title of Manes, or "the Vessel," he elaborated his system with such skill that it spread with great rapidity throughout the East and in Europe, and, "after seeming to disappear under the long-continued persecution of the Emperors, blazed forth again with extraordinary fury in the middle ages." His career was, however, soon terminated. The Persian King, Varanes the First, alarmed at the spread of his doctrines, summoned a council of the Magi, by whom he was condemned to be flayed alive. But his tenets lived on, and Mr. King traces their history.

Absorbing the minor developments of the Gnosis, and claiming to be the true exponent of the Christian doctrines, the school founded by Manes fought, twice over, a long and bloody battle with Catholicism. During the whole of the fourth and fifth centuries its disciples, styled in derision Manicheans, exercised vast influence throughout the empire. It numbered in its ranks some of the most powerful intellects of the time—St. Augustine himself had in his early life been a follower—and in spite of the cruel and continued persecution of the Emperors, who from the days of Theodosius made the profession of its doctrines a capital offence, continued to exist and flourish. In the eleventh and twelfth centuries, the effect, probably, of that great upheaving which resulted from the Crusades, it again appeared with renewed life. Its professors, however, were now completely changed in character. Formerly they were philosophers, ready to conform without scruple to the prevalent religion of the time or place; now they had become sects,—known indifferently as Paulicians, Bulgarians, Albigenses,—wrong-headed religionists; seeking to make converts by defying persecution; courting martyrdom and practising it in turn. The long and sanguinary crusade undertaken against them in Italy and the south of France by St. Dominic and Simon de Montfort terminated, in the thirteenth century, in their complete overthrow. They were exterminated as a visible body, and with them, its latest professors, the Gnosis itself may be said to have ceased. Traces of the continued existence of the famous doctrines are, however, to be found in the writings of the Cabalists; and there are some who believe they perceive them in the obscure allusions of Dante. It is known that the charges upon which the Templars were suppressed were of Manicheanism, and there seems no reasonable doubt of their having been well grounded. Curiously enough, too, the Freemasons, who profess to be the successors of the Templars, derive from Gnosticism their symbols and terminology; but they use them as lifeless and unintelligible forms. Gnosticism as a living faith ceased with the fall of Toulouse, in 1218.

Such is an outline of Mr. King's labour.

Nothing on this subject had been previously attempted in our language, but by Dr. Walsh, whose scantily illustrated and meagre sketch is little more than an extract from Beausobre's well-known work. In other languages, there was the old work by Macarius, with an appendix by Chiffet treating exclusively of the remains; Montfaucon afterwards described a large number of them, and these, with Matter's 'Histoire Critique du Gnosticisme,' published in our own time, exhausts the list. The various forms and doctrines of Gnosticism can be ascertained only by an intimate reference to the remains of the Gnostics themselves. Unfortunately, these are exceedingly scanty. Each chief of the Gnosis, it is true, composed one or more works, setting forth his peculiar doctrines, such as 'The Vision' of Valentinus and 'The Revelation' of Marcus, but none of these works are extant. Their written documents have all perished, having been carefully sought out and destroyed by the detective zeal of the orthodox. The accounts that have reached us are by adversaries.

The doctrines of the Gnosis are known to literature by the summaries in Origen, Epiphanius, and other Fathers, whose object would naturally be to disparage its professors. All that is left by them are the talismanic *intagli*, those indestructible little monuments which were fortunately preserved and prized throughout the Middle Ages for their fancied magical or medicinal virtues. With these Mr. King, whose elaborate work on antique gems has become an authority on the subject, is qualified to deal. The historical portion of the volume he avows to be little more than a condensation of Matter's work; but we find that he not only differs from Matter in many points of statement, but comes to independent and opposite conclusions from that writer on many points of doctrine. In his examination of the monuments, his personal acquaintance with the technica of the glyptic art and of the extant examples of the various periods forms his sole guide. In deducing from these monuments the origin, history and tenets of the Gnostics, he treats the subject not from a polemical point of view, but as an archaeologist. The conclusions at which he appears to arrive are, however, such as will not be acceptable to orthodox persons, their tendency being much the same, so far as regards the New Testament, as those of Dr. Colenso and the Essayists with reference to the Old. Mr. King is of opinion that the principles of the Gnosis first made their appearance, as "the Oriental philosophy," as soon as the conquests of Alexander opened up communication with the East,—that their home was far beyond the Indus,—and that they were carried westward by that vast Buddhist movement which in the fifth century B.C. overspread the East. To show that the Gnosis is a modification of Buddhism, he compares the systems of the Nepalese Buddhists and the fully-developed Gnostic system of Valentinus; and, although he states in his Preface that it would be indecorous in him—he is a clergyman and Fellow of Trinity—to inquire how much that passed current for orthodox in the history of the first four centuries of the Church might be traced up to Indian speculative philosophy, it will easily be seen that he believes Christianity to have had the same source.

After an elaborate review of the various elements worked by the chiefs of the Gnosis into one whole, incidentally pointing out how much of the doctrine, ritual and ceremonial, of our religion is derived from foreign sources, the author comes to the consideration of the symbols employed. We regret to be unable to follow him in his classification. The arrangement of the subject under distinct heads, useful

as it is for reference, makes it utterly impossible for us to give a summary of the volume, or even to describe it. With many of the conclusions at which the author arrives we do not agree; but we must do Mr. King the justice to say, that the learning, research and logical ability he displays are such as to make his work worthy of study by all who are interested in the history of the past and passing religions of the world.

*Famous Girls who have become Illustrious Women: forming Models of Imitation to the Young Ladies of England.* By John Maw Darton. (Virtue Brothers & Co.)

*Famous Beauties and Historic Women: a Gallery of Croquis Biographiques.* By W. H. Davenport Adams. 2 vols. (Skeet.)

THE title of the first book, which will prepare every "famous girl" extant for amusement of a peculiar kind, is not brought into discredit by its contents. The "famous girls" whom Mr. Darton has here marshalled in glorious array are as follows: Margaret Roper, Sir Thomas More's daughter; Fanny Burney (who was not famous, as Mr. Croker maliciously discovered, till after she had long passed the years of girlhood); Laura Bridgman, the poor blind and deaf mute; Felicia Hemans (who used to boast of her fantastic wildness in girlhood—in particular, of the delight she found in climbing a beloved pear-tree); Harriet Martineau (from the list of whose "model" works the strange defiant correspondence with Mr. Atkinson has been sagaciously omitted, out of tenderness, we suppose, to "the young ladies"); Harriet Beecher Stowe; Elizabeth Lebrun, the French painter; Madame Guyon; Madame de Staël; Princess Charlotte; Miss Frederika Bremer; Margaret, Duchess of Newcastle; Miss Marsh, author of 'Memorials of Captain Hedley Vicars'; Caroline Chisholm; Miss Lydia Child; Dowager-Duchess of Sutherland; and Jenny Lind. Here, it will be admitted, are models of many patterns, whether the "young lady" who reads aspires to become literary, or religious, or a freethinker, or a political agitator, or an artist, or a mistress of the robes to Royalty. But Mr. Darton has only one style of commendation and presentment. He wonders at all his "famous girls" with wide-open eyes and hands uplifted in praise, and he hymns their perfections in a strain the language of which our "young ladies" may find it not easy to imitate. If not genteel, he is easy—as when he talks of "a professional," a "bus," and the like. Miss Burney did not write in such a fashion, save when making Tom Brangton or Mr. Briggs speak; and the Dowager-Duchess whose name is taken in vain does not, we trust, employ it in her conversation. Manner and matters should correspond, saith Mrs. Chapone, or some other gentleman versed in the training of "famous girls." The book, to be serious, shows a random want of care in selection,—affords not one paragraph of new information,—and is written in a style strangely made up of sentiment, sanctimoniousness, and slang.

The second work is even stranger than the smaller record of Fame with which we have coupled it. The "croquis" which Mr. Adams has arranged in his gallery are devoted to the following celebrities: Nell Gwynne; Barbara Villiers, Duchess of Cleveland; Elizabeth Hamilton, Countess de Gramont; Frances Stewart, Duchess of Hamilton; Henrietta Maria, Duchess of Orleans; Madame de Maintenon; Gabrielle d'Estrées; Mrs. Radcliffe; the Duchess de Vallière; Madame de Staël; Sarah, Duchess of Marlborough; Agnes Sorel; Madame Récamier. Well may a reader pause to ask why he finds himself in such company?



Mr. Adams, it is true, states that he has introduced "several portraits of women of purer morals and loftier pretensions"; but these are five at the outside. To make up a quintett, we must admit "the famous girl" who sold herself to filthy, witty old Scarron; who knew the secret of Ninon de l'Enclos' yellow room; who was the convenient nursery-maid to the bastards of her benefactress, Montespan, on whom she coolly turned as soon as she was safe; and who finally outwitted the worn-out debauchee of France, the great Louis, into making her his left-handed wife. We must admit, too, among the pure women, the impassioned, ugly, gifted authoress of 'Corinne' (though this will be hard to any one familiar with the memoirs of the time), we must also include the prudent beauty, Madame Récamier, by a blind acceptance of all those glosses and eulogies which have been so artfully, but so inefficiently, lavished on the transactions of the most equivocal life ever led by woman, set forth to be sanctified as chaste. Anne Radcliffe, we concede, was an honest English wife, who wrote some capital romances, which men still read, furtively, in corners. Queen Anne's Mistress Freeman, again, was far too fierce, and ambitious, and avaricious, and proud of her reflected grandeur as wife of Marlborough to have had time for gallantry, had any Boanerges been found bold enough to lay siege to her. We have summed up on most liberal terms the list of Mr. Adams's five "pure" women; all his other beauties are notorious examples of *Polly-hood* (to borrow Horace Walpole's word), of whom the world has heard enough, and too much, already. We have shrewd suspicions that the "purity" and "lofty pretensions" have been stuck in as an after-thought, and that the author's original intention was to produce a book something like the series in which the loyalty and love of the good old times of M. Capesthène have exhaled. If we are to have royal mistresses poked in our faces once again, they should, at least, be clad for the occasion. Mr. Adams may be assured that his Famous Beauties are not the persons on whose filthy histories English ladies will care to dwell.

*The Autumn Holidays of a Country Parson.*  
By the Author of 'The Recreations of a Country Parson.' (Longman & Co.)

'The Autumn Holidays of a Country Parson' does not raise our estimate of the author's capacity; but we lay it aside with kindly respect for the man. In style it is in advance of his former writings. From offences against the Queen's English it is by no means free. For instance, in the essay 'Concerning Cutting and Carving,'—a paper written for the express purpose of exposing editorial inaccuracies,—the eye falls on several slips which an author affecting to be a precisian would do well to avoid. Exception must be taken to such a sentence as the following:—"For in every case in which you find fault with him, you are aware that the question comes just to this: whether your opinion or his is worth the most." In like manner the ear is offended by "In a note, whose tone is much too confident for my taste, Mr. Palgrave attempts to justify this tampering with the coin of the realm." Such errors are not trivial when they occur in passages which profess to teach men how to write. In other respects the "Country Parson" shows signs of improvement. He cannot yet refrain from sticking needles into those with whom he is at feud; he still takes delight in dogmatizing about matters of no moment; and the old spiritual self-sufficiency betrays itself in the tone with which, after referring to his professional labours, he observes, "Unprofitable

servants, doubtless, in the sight of One above us; but at least we can look our fellow men in the face."

'The Autumn Holidays' is not an entertaining or instructive book; but as a mirror reflecting the intellectual condition of the writer's disciples, the volume may be studied with profit by men who would not wish to take him for guide or companion in intellectual labour. It is by having constantly before their eyes the special public who are A. K. H. B.'s readers that men of average powers can do justice to his usefulness. In these latter days the schoolmaster has been abroad; but with all his pains he can do no more than impart a very superficial education to a multitude of persons who without his beneficent labour would be altogether illiterate. At present he does not attempt, and moreover it would be foolish for him to attempt, to raise the popular mind to a high standard of culture. The case will not be misstated if we say that in these times of general instruction the proportion borne by persons of sound learning and real enlightenment to those who have had only a very imperfect mental training, is not greater than the proportion borne by the well-instructed minds of the last century to their slightly educated contemporaries. Anyhow, amongst the educated classes of our countrymen there is a vast number of men and women who stand in need of elementary teaching; and, owing to the schoolmaster's activity, this vast number of persons, adults in age but infants in understanding, is rapidly on the increase. Teachers of some sort they require, and teachers they will find for themselves. If they cannot meet with honest schoolmasters, they will listen to charlatans. Where the lowly instructor is not at their service, the quack will lead them astray with his jargon about occult science and the "dear spirits." They need a tutor who, slightly stronger and wiser than themselves, opens a class at moderate terms, and gives instruction in the first principles of things in general. The "Country Parson" is a teacher of this humble but useful kind. Amongst his chief qualifications for his office are common sense and narrow capacity. He knows thoroughly just as much as his pupils ought to be taught; and besides knowing that much thoroughly, he teaches it thoroughly. He is popular in his schoolroom; and if the applause of his scholars occasionally intoxicates him, leading him for a few moments to think himself a great philosopher, his sagacity comes to his rescue, and saves him from any lasting excess of self-idolatry. In a sober hour, speaking of his works, he bids us believe that "he pretends to nothing more than to produce a homely material (with something real about it) that may suit homely folk." So long as he is content with this valuation of his labours, he does himself no injustice; and there is no inclination in the world outside his schoolroom to do him dishonour. That he is at times less conciliatory and modest, those who wish him well have reason to regret. But, even when he displays petty arrogance, he does his duty to his pupils. The best teachers of children are those who can patiently reiterate, day after day, and hour after hour, certain simple rules and formulæ of science. In this quality of patience, A. K. H. B. cannot be surpassed. He never wearies of the monotonous task of drilling first principles into feeble minds by constant repetition. Each of his lectures inculcates a maxim, self-evident to quick intellects, but not so evident to dull and sluggish thinkers; and with imperturbable good temper and inexhaustible zeal he utters the truism again and again till the inmates of Earlswood Asylum would understand it. The

paper entitled 'By the Seaside' teaches that constant work makes Jack a dull boy; the essay 'Concerning Unpruned Trees' impresses on his pupils that judicious correction is salutary; 'Concerning Ugly Ducks' is a lecture which announces that prophets are often dishonoured in their own country. Simple lessons these; and they are illustrated with conscientious labour,—not by hints and allusions, but by hundreds of simple propositions. "I have known," he says, "a clever boy, under the authority of a tyrannical and uncultivated governor, who was savagely bullied, and ignominiously ordered out of the room, because he declared that he admired 'Heartleap Well.'" Many persons would think that the conduct of this harsh guardian was so manifestly bad, that no more words were required to convince people of his iniquity. But, knowing his pupils, and properly considering their slowness of apprehension, the teacher goes on to show that the "governor" was foolish and tyrannical. "It was as if a stone-deaf man should torture a lover of music because he ventured to maintain that there is such a thing as sound. It was as if a man whose musical taste was educated up to the point of 'The Rattacher's Daughter' should vilipend and suspend by hemp a human being who should declare there was something beyond that in Beethoven and Mendelssohn." You may say this sort of thing is not bright; you can hardly say it is not true. When he wishes to enforce the old rule that it is wise to look on the bright side of things, he effects his purpose thus:—

"Let us train ourselves to look at lights rather than darks. There is such a thing as an eye for lights, and such a thing as an eye for darks. You know, when you look at a grand Gothic window, the eastern window of a noble church; and when you look at a much smaller Gothic window; you may look either at the dark tracery of stone, or at the lights of gorgeous storied glass. Now, in a physical sense, it is well to look at each in turn. You may behold a really excellent window by this: that the darks are beautiful in form if you fix your attention on them only: and the lights are likewise beautiful in form if you consider them by themselves. An inferior architect will give you the tracery beautiful but the lights shapeless; or the lights pretty but the tracery ugly. But though it is well, physically, to have an eye for both darks and lights, it is best, usually, to look mainly at lights, as you contemplate the grand Gothic window of your lot, and of circumstances. For many people look at the darks, to the exclusion of the lights. They dwell on the worries of their condition, to the forgetfulness of its blessings and advantages. They contemplate the smoky chimney of their dining-room, to the forgetfulness of a hundred good things. They try to get other people to do the like. My friend Smith told me that once on a time he had Mr. Jones to preach in his church. Smith's church holds fifteen hundred people, and it is perfectly filled by its congregation: of this circumstance Smith is pardonably proud. When Mr. Jones preached, the church was quite crowded, save that three seats (not pews, seats for a single person each) were vacant in a front gallery. But so keen was Mr. Jones's eye for darks, to the oblivion of lights, that after service he merely said to Smith that he had remarked three seats empty in the gallery. Not one thought or word had he for the fourteen hundred and ninety-seven seats that were filled. Smith was a little mortified. But by-and-bye he remembered that the peculiar disposition of Mr. Jones was one that would inflict condign punishment upon itself. Then he was sorry rather than angry. Yes, my friend: let us be glad if we have an eye for the lights of life, rather than for its darks!"

—It is needless to observe that "lights" is an objectionable word in the sense in which A. K. H. B. uses it, and that "darks" is altogether inadmissible.

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Sometimes the teacher is very unfortunate in his illustrations. In the essay 'Concerning Unpruned Trees,' he maintains that wives do much good by snubbing and bullying their husbands. He holds that every man ought to be kept in order by his companions; and that a man's wife is the best person to correct his evil tendencies. "A wife," urges A. K. H. B., "is the grand wielder of the moral pruning-knife. If Johnson's wife had lived, there would have been no hoarding up of bits of orange peel; no touching all the posts in walking along the street; no eating and drinking with a disgusting voracity." A more unlucky illustration cannot be imagined. Little is known of Johnson's early days, in comparison with what we know of his later years; but no one who has read 'Boswell' needs to be told that the Doctor's grotesque and nervous tricks marked him during his married life not less than after his wife's death. When Samuel Johnson, married schoolmaster, lived at Edial, near Lichfield, in Staffordshire, we are told, "he did not appear to be profoundly revered by his pupils. His oddities of manner and uncouth gesticulations could not but be the subject of merriment to them; and, in particular, the young rogues used to listen at the door of his bedchamber, and peep through the key-hole, that they might turn into ridicule his awkward fondness for Mrs. Johnson, whom he used to name by the familiar appellation of *Tetty* or *Tetsey*." And what sort of lady was this *Tetty*, who, according to A. K. H. B., would have trained and polished her husband into a man of fashion if she had not died at sixty-three years of age? Garrick, who knew her well, described her to Boswell as "very fat, with a bosom of more than ordinary protuberance; with swelled cheeks of a florid red, produced by painting, and increased by the liberal use of cordial; flaring and fantastic in her dress, and affected both in her speech and general behaviour." Little did old *Tetty* care for her comparatively youthful husband's gluttonous way of eating, a habit that doubtless grew upon him, if it did not originate during the poverty and coarseness of those stern days when she used to live in wretched lodgings, and he was glad to stay his hunger in public cellars, or devour with wolfish appetite the plate of victuals sent to him from Mr. Cave's table. *Tetty* sometimes tried her hand at matrimonial pruning; and we are not left in ignorance as to the success of her operations. She took the knife in hand as she rode on horseback by the side of Johnson towards the church where they were married. The bridegroom was mounted also, and he gave offence to the lady by not keeping pace with her horse. "Sir," he told Topham Beauclerk years afterwards, "she had read the old romances, and had got into her head a fantastical notion that a woman of spirit should use her lover like a dog. So, sir, at first she told me that I rode too fast, and she could not keep up with me; and when I rode a little slower she passed me, and complained that I lagged behind. I was not to be made the slave of caprice; and I resolved to begin as I meant to end. I therefore pushed on briskly, till I was fairly out of her sight. The road lay between two hedges, so I was sure she could not miss it; and I contrived that she should soon come up with me. When she did, I observed her to be in tears." Thus the pruner was pruned on that occasion. At a later date Mrs. Johnson tried to prune away her husband's habit of dirtying her clean floors with his boots. "A clean floor is so comfortable," she would sometimes say, "was Johnson's account of this later attempt at wifely control, "till at last I told her that I thought we had had talk enough

about the floor, we would now have a touch at the ceiling." Moreover what was there so very reprehensible in Dr. Johnson's habit of saving the peels of his Seville oranges? Although "he could not be prevailed upon, even by his dearest friends, to tell" his object for carrying them home and drying them, we know it well enough; and certainly the end seems a sufficient justification of his conduct. One of his letters to Miss Boothby lets the cat out of the bag. He wanted the dried peel for medicinal purposes. Suffering from chronic dyspepsia he used to take the powdered peel in hot wine, a scruple of the powder to a glass of port. Living in days when oranges were much dearer than they are now, and when apothecaries' charges were exorbitant, Johnson provided himself thus economically with supplies of his favourite stomachic. Let it not be forgotten that Johnson was saving in his personal expenses, in order that he might out of his narrow means be liberal to the poor.

In more than one place in this volume A. K. H. B. speaks bitterly of his critics. This candour is imprudent. We advise him to work on with a good heart, and not to make himself unhappy about the paltry fellow who persecutes him with anonymous letters. Why should he not write an essay 'On the bad policy of drawing attention to tender points'?

*Adam and the Adamite; or, the Harmony of Scripture and Ethnology.* By Dominick McCausland, Q.C., LL.D. (Bentley.)

THE full discussion of that great question of the antiquity of the human race brings to a focus many scattered rays of geological, archaeological, philological and historical illumination. The most weighty evidences are the geological, and in connexion with them comes the ocular demonstration of actual flint implements shaped by human hands, and principal portions of human skulls found in caves, together with bones of animals and works of art, of positively pre-historic times. Of the circumstances and places in which these undeniable evidences have been discovered, our own columns have recently contained sufficient details; and, in consideration of the publicity which has been given to them, certainly two chapters of the book before us might have been fairly dispensed with.

For a very large class of readers the main interest of the whole question centres in the possibility of reconciling the remote antiquity demanded for Man with the statements of the Bible. The tendencies of such persons lie more towards Scriptural than scientific beliefs, and with them the claims of the sacred narrative, even to the letter of Genesis, are paramount. Having, however, a secondary respect for modern science and research, they are willing to accept the results of recent inquiries, if by any fair and reasonable method these can be made to harmonize with the Old as well as the New Testament. It is to this class that Dr. McCausland appears to belong, and to this class he principally addresses himself. He has not instituted personal researches, and he seems to possess no better acquaintance with the whole subject than may be acquired by any intelligent and diligent reader in his own study.

When reviewing Sir Charles Lyell's 'Antiquity of Man,' we briefly indicated the severe shock which adhesion to his views would give to the popular notions of Adam. With such opinions the popular Adam can hardly find a standing-place. The Miltonic Adam cannot possibly coincide with the Lyellian first man. The Adam of a few thousand years ago can, by no scheme of accommodation, be identified with the

first of the human race a hundred thousand years ago. Thousands upon thousands of years roll between them like an impassable gulph. The one is comparatively of yesterday, the other fades away in the dimness of pre-historic remoteness.

Moreover, there are other difficulties quite as formidable as those of Time. The flint-workers, the uncultured and uncivilized tribes who chipped spear-heads and knives in the Post-pliocene, or first Stone period, could not be the direct descendants of the noble and intelligent Adam of Genesis and Milton. No theory of deterioration can account for so rapid and universal a degeneracy within a thousand or two of years; and, on the other hand, no theory of civilization can account for the reverse rapidity of ascent to our present physical and moral elevation in the brief period since the Noachian deluge. Again, the flint-shaping savages cannot, according to any generally accepted geological scale of time, be regarded as descendants of Adam. They were immeasurably his predecessors. Geologists of name and fame hesitate to commit themselves to definite estimates of remoteness; but we have only to draw unavoidable inferences from the phenomena adduced and credited, to see what numbers might be given—at least conjecturally. In short, it is obviously impracticable to harmonize the popular and the poetical Adam with the first of our race who walked this earth.

In this dilemma some scholarly men have taken refuge in the assertion that the true human chronology has not been revealed to us; while they seem still to cling to the theory that the Adam of Genesis was, nevertheless, the first of men. Others revive the old theory of pre-Adamite races of men, but upon a much wider basis and with a far greater breadth of view than the first advocates of pre-Adamite peoples. These latter simply made a few vague surmises, and discussed a few texts of Scripture; but the advocates of this theory in our day build upon a carefully-laid foundation of geological, linguistic and ethnological materials. Such a builder is Dr. McCausland in the last three and only important chapters of the present volume. He contends that all the available evidence on the subject goes to establish the proposition that, of the three apparently distinct races of mankind which have from time immemorial been inhabitants of their respective sections of the earth's surface, the Caucasian was the last to make its appearance; and that these varieties have not, as generally assumed, been produced by the degradation of the higher to the lower, but by an advance from the lower to the higher.

The first question is, whether Adam was the first of mankind, the progenitor of all the human beings who have inhabited the globe from the beginning, including the Mongol and the Negro, and the savage tribes of all countries and climes. The Mongol and the Negro were, thinks this author, inhabitants of the earth ages before the birth of the first of the Caucasians: the Negro, wholly uncivilized and incapable of self-civilization; the Mongol, either in the same position, or, if semi-civilized, as at the present day, wholly incompetent and powerless to advance either himself or others to a higher position. The introduction of the Caucasian race,—with their superior mental and physical endowments, and the natural capacity which they have evinced, even in their fallen state, for the extension of civilization,—inaugurated a new era in the history of the world. If other races, such as the Mongol and black Negro, were in existence at the time of Adam's creation, the name of Adam, signifying red or ruddy, would distinguish the individual by his complexion; otherwise this name would have no significance. Once admit that there were dif-



ferent races of mankind and more than one creation of man upon the earth, and there is nothing in the Mosaic history of Adam and his family inconsistent with the theory that he was the *last* instead of the *first* of the several created families of men. He was not, therefore, the base, but the capital, of the pillar of humanity—the Corinthian and ornamental capital, the “goodliest of men,” formed in his Maker’s image, and at his appearance “God rested from all his work which he had made.”

Still pursuing our author’s clue, the Scripture record informs us that about 6,000 years have passed away since a man was placed by the Creator on that particular part of the globe which is identified by its four rivers as being situated in Asia, near the heart of the Persian Gulf, and that his race were, with the exception of one family, extinguished in the tenth generation.—

“History, tradition, and the comparison of languages establish, that the tribes and nations which compose the Caucasian race, had their origin in a small family, or clan, whose abode was in some part of southern Asia, and who, by emigrations from that centre, have peopled all the lands which they now occupy throughout Europe and Asia; and the time requisite for such emigrations and settlements does not exceed the Scripture date of the Noachian deluge. The Bible also teaches, that the duration of the antediluvian period was 1656 years; and there is nothing in this that militates against the hypothesis that Adam was the progenitor of the Caucasian race alone. But if it is to be assumed that he was the progenitor of all humanity, and that the Mongol and Negro, and all the other inferior races, were his lineal descendants, then the Scripture chronology of that period cannot be relied on, as all who have any knowledge of the principles of anthropology and comparative philology concede, that the descent of the Mongol or the Negro from the Caucasian, and the development of the radical and agglutinative languages from the inflectional, or the reverse, are either impossibilities, or require an antiquity for Adam incalculably higher and more remote than that recorded in the Bible. Time, to a far greater extent than that which intervened between the Adam of Genesis and the Egyptian monuments which certify the existence of the Negro, would have been a necessary element for his production, if his lineage was derived from Adam. If the Mongol was a Mongol, and the Negro was a Negro, before Adam became a living soul, the Mosaic record harmonizes with, and is confirmed by, all that science and philosophy have discovered and proclaimed to have been the course of nature—the presence and progress of God upon the earth. If, on the other hand, the Mongol and Negro are to be considered descendants of Adam, the facts of science and the words of Scripture are irreconcilably at variance.”

The reason for the fallen Adam’s expulsion from Paradise, as scripturally stated, was, “lest he put forth his hand, and take also of the tree of life, and eat, and live for ever.” This means, according to our author, that “a world of sin, filled with undying sinners, would indeed have been a fearful aggravation of evil without a way to redemption. Adam was driven out of Eden that he might not, a sinner, live in everlasting misery.” To account, however, for his own longevity, it is hinted that he did pluck not a little of “the tree of life” before he was expelled; about enough to demonstrate the longeval power of the said fruit—the said power descending, in part, to his posterity, but gradually dying away: so that possibly every old man may have more of the juice of this fruit in him than his shorter-lived contemporaries. As for the immediately succeeding part of Genesis,—

“The remainder of the antediluvian history has been written chiefly to establish and perpetuate the evidence of the genealogies of Adam’s race through Cain and Seth. The events recorded are

few, but significant, on the subject of the existence of contemporaneous tribes of mankind.”

Passing over the comments upon the ethnology of the two branches of Adam’s family, we again take up the author with the results:—

“The high and holy duties of a superior race were not fulfilled by either of these branches of Adam’s family in the antediluvian era. The one went forth to extend civilization without proclaiming the name of Jehovah; the other made a beginning of proclaiming his name, but endured a profitless life of toil in their own land, tilling the soil that had been cursed, without using their endowments for the advancement of themselves or others in the arts of civilization, until they too fell away in that apostasy to evil which was pronounced by God to be the imagination of every man’s heart from his youth. And thus was it also, after the Flood, in the succeeding branches of Noah’s family,—‘the stream of civilization ran in the Japhetic channel, whereas Shem takes the most prominent part in the religious development of mankind.’ None of the Japhetites, before the dawn of Christianity, recognized or taught the religion of the true God; and, on the other hand, the Jew, Chaldee, and Arab have contributed little to the civilization and social progress of the human race. The happy union between true religion and refined civilization is reserved for a dispensation yet to come, shadowed forth by the prophets and apostles, when the temple of the Most High will be adorned, not only by his own immediate presence, but by all the perfections of nature and of art, of which the elaborated temple of Solomon was the type, and the New Jerusalem of the Revelation will be the reality.”

With Dr. McCausland, Max Müller and Bunsen have little weight. The latter, being embarrassed by the hypothesis that Adam was the progenitor of all the families of man on the earth, has concluded that the supposition that Adam was the first of the human race, requires for the Noachian period about 10,000 years before our era, and for the beginning of our race another 10,000 years before the Flood. To avoid such heterodox conclusions we have only to construe the Scripture record of Adam’s creation as the record of the first of the Adamic race. This is affirmed to be in perfect consistency with the sacred text, and at the same time to preserve the integrity of its chronology. If there were different races of men, originated at different centres of creation, (as it is now admitted that there were different specific centres of animal creation, and at different times,) and if the man Adam was the last of these creations, and also the last and most perfect of all the works of human creation, it was natural and consistent that only his entry into life should have been recorded, especially if all the pre-existing and all the co-existing races of men had been and were inferior types of humanity. Before the creation of Adam—the head of the Caucasian family—the previously existing races of mankind “had no closer union with the Creator than the untutored savages of Africa, Australia, and Patagonia have at the present day. Neither the one nor the other can be said to have been made in God’s image and after his likeness.”

Pleasing prospects are associated with this hypothesis. “If we regard Adam as the last created and highest type of human organization, and the other inferior races of mankind as pre-existing, and having come into existence in the inverse order of their standing in the scale of humanity, then we can comprehend that as every step up the track of time, since the dawn of humanity, has been an upward step, productive of physical progress, so we have assurance that in the fullness of time there must be a perfection of humanity; and that the coming man will be superior to the Caucasian, as the Caucasian is superior to all the other races of men that preceded and still surround him.”

Our readers can now fairly estimate a theory which, while it has of late suggested itself to others, is here for the first time wrought out in a well written and plausibly reasoned volume, making allowance for limited knowledge on some of the topics introduced. We shall not discuss this theory with the author, nor reflect upon his Scriptural exegesis; yet it must be observed that while he thus rigidly conserves the chronology of Genesis and gives a local habitation and personality to Adam, he does so at the expense of large sacrifices in other directions. He erects a plausible hypothesis upon the ruins of numerous probabilities. Not to dwell upon ethnological difficulties respecting the limitation of the Caucasian race, can we suppose that this small section of mankind is the sole or principal object of a revelation in which so many universal terms are used? Did any of the sacred writers themselves ever conceive of such a restriction? One might indulge in a little humour as to the explosive effects of such an hypothesis amidst Societies for the Propagation of the Gospel in Foreign Parts, Bible and Missionary Societies, and sundry black bishops and priests who may be ordained by the imposition of black and un-Caucasian hands. Enough, however, has been said, and we shall not be surprised if the book finds a welcome amongst the class to whom it is addressed. Scientific readers may make too little, and religious readers too much of it.

*A Biography of the Brothers Davenport. With some Account of the Physical and Psychological Phenomena which have occurred in their Presence, in America and Europe.* By T. L. Nichols, M.D. (Saunders, Otley & Co.)

A blue inscription figures at the time present on every hoarding and dead wall in and around London, which should warn the Brothers Davenport to make haste and gather in their harvest. Donato is coming;—the one-legged cripple, whose amazing services—as a dancer—have been secured, at an enormous salary, as our Dramatic Gossip assures us, by the Limited Liability Opera Company! Before he puts “out of joint” the Davenport wardrobe and its occupants, Messrs. King, Brown, Richards and Morgan (for so we are instructed to name the viewless beings, who untie knots, thump tambourines, blow trumpets, and bang gentlemen “of the fourth estate” on the head with a guitar), it is, no doubt, politic on their parts that their showman should cry his loudest on their behalf—with an eye, too, to the provinces, after Donato shall have danced them out of London! In fulfilment of his task Dr. Nichols stops at nothing, and here makes a noise as violent “as if,”—to quote his own words, *à propos* of an argument discussed in the *Daily News*,—the world of spirits “had anything to do with the case whatever.”

“As if,” indeed! . . . But it was hardly to be expected that the drummer before the door of the Davenport dark closet would unbend to admissions such as are contained in the two contemptuous words quoted; after having filled a book choke full of miracles, proving how all mortal agency is contradicted by the habits of King, Brown, Richards and Morgan, who have waited on the Davenports ever since the two were boys. The game being thrown up by the Doctor’s incautious “if,” we may draw on his history for some passages, telling where the Davenport exhibition had birth, how it was put together, and what it has till now achieved, in spite, as Mr. Howitt says, of “rowdism, vulgarity (!), learned ignorance, journalistic conceit, lying, menace, browbeating violence”:—a vituperative list, which reminds us of the



"hignominiousness and red-faced boldness" denounced by Miss Tilda Squeers.

For the early history of these remarkable young Davenports, Dr. Nichols is principally indebted to American authorities,—the Messrs. Davenport, and their parent. They fancy that their ancestors may have dealt with the predecessors of John King and Morgan in a small way, though not, of course, like the "go-ahead" American dashers of this generation. Mrs. Davenport was directed by a voice to "look at the clock" at the time when her mother died, at a distance. This is nothing, however, compared with a story which we have heard the late Dr. Paris tell of Miss Prevot, who kept a "cotton dépôt" in Leicester Square, and who made a point of dreaming that "a ball came out of the clock-case" as often as any relative was going to die, and who raised the neighbourhood accordingly. Mr. Ira Davenport (born at Buffalo in 1839) recollects that his mother was "alarmed by loud knockings in the house," when his father was from home, and ill on a journey. Towards 1846, the spirits (provided the *if* of Dr. Nichols allows us to call them by that name) became more lively; but it was not till 1850, when the Fox girls of Rochester began to drive a roaring trade in rapping, that the Davenports of Buffalo went into the marvel-business on the grandest scale. On the fifth evening, after they had opened their doors, one of the boys brought out "a human figure looking smilingly at the company," by firing a pistol. Then Ira, and William, and Elizabeth their sister, began to fly; and the hole made by Ira's head in the ceiling may be seen, for aught we know, "even unto this day." Another time he was, in the "full sight of many persons, taken across the yard, and landed beyond a fence in the street, a distance, by measurement, of seventy feet." Mr. Home's reluctant flying aunt on the top of the Bible was a lame and limited traveller as compared with Master Ira.

Not long after, in the midst of a round dance, executed by "the knives, forks and dishes, as if suddenly endued with vitality," Master William cried out, that "he saw a big man, the biggest he had ever seen." Mr. Davenport judiciously made the scion of the inspired race sit still, and civilly ask the gigantic gentleman his name. It was William E. Richards, replied the Phantom Gog, adding, that he had come to breakfast, in order to give the party "important instructions." So they met the large Mr. Richards at 2 P.M. by appointment. This time he did not show himself, but his pencil did, and it wrote instructions to the effect, that the table at the Davenports' was not large enough for their business, but that if they would adjourn the meeting to the furniture establishment kept by Mr. Taunton Baldwin, Big W. would rap when they arrived at a piece of furniture that suited him. He did so, thereby starting the Davenports with an apparatus suitable for their circumstances. They held regular sittings for money, and laid out a remarkable assortment of attractions. After having specified a few of these attractions, Dr. Nichols says:—

"Another manifestation, to use a convenient word in describing what we have perhaps no proper name for, was on this wise: The company was seated around two tables, and the room quite darkened. \* \* While every person in the room was sitting by the tables, in the darkness, the door of a pantry was flung violently open, and the entire stock of family crockery and glassware taken from the shelves and piled upon the tables. \* \* Then the boys were raised up and placed upon the dishes, and all the chairs heaped upon the whole, without the agency of any mortal hand that could be discovered. All this was done without the fracture

of a single article, and in total darkness. Lights were struck, and with great care the boys and chairs were taken down. The lights were again extinguished, and every article was restored to its proper place in the pantry, without the slightest mishap or accident."

The italics in the above are ours.

Big William, however, was not nearly so nimble a familiar as the next being who addicted himself to the Davenports, George Brown by name, who carried Master Ira (so they say) across the Niagara River, "which is half a mile wide." This muscular invisible partner was in his turn capped by one John King, who assured Mr. Davenport that the boys' lives were not safe in Buffalo, and that the time was come for them to see the world. Mr. Davenport said "No," to John King's proposal, on which (Mr. Ira Davenport is Dr. Nichols's authority) the matter was decided for the present as follows.—

"He says that he was walking one evening, at about nine o'clock, in the streets of Buffalo with his brother William, this being the winter of 1853-4, and the boys in their twelfth and fourteenth years. Here Ira's recollection ceases. The next thing he knew was that he found himself and his brother in a snow-bank, in a field, with no tracks near him, near his grandfather's house, at Mayville, Chautauque County, New York, sixty miles from Buffalo. On waking up William, who had not returned to consciousness, they made their way to their grandfather's house, where they were received with surprise, and their story heard with astonishment. Their father was immediately informed by telegraph of their safety and whereabouts, and he, good obstinate man, set himself to find out how they got to Mayville. On inquiry, he found that no railway train could have taken them, after the hour they left home, more than a portion of the distance, and the conductors on the road knew the boys, and had not seen them. 'John' declared, through the trumpet, after their return home, that he had transported them, or caused them to be transported, simply to show Mr. Davenport that they could be taken to any distance as easily as they could be carried about the room, and to show him that it was useless for him to try to keep them in Buffalo."

A weak attempt to fasten himself on the family was made by a Being called John Hicks, uncle-in-law of the young men, who complained to the effect that his wife had poisoned him. But nothing could be made of Uncle Hicks; so the Davenports and John King set out on their travels.

By degrees, as they went on their way, Dr. Nichols's heroes seem to have come to something like an understanding with their Familiars; the aforesaid Richards, King, Brown and Morgan (by the way, this last one was Morgan the Brave Buccaneer), having apparently certain habits and predilections in common. All of them can untie any number of knots,—all of them, when it is dark, can riot on guitars, trumpets and tambourines, and throw the same about. They are nimble as valets when they take a fancy, and are fond of taking off the coats of Mr. Ira and Mr. William and Mr. Fay, their friend (who is in England with them). They require the use of a wardrobe or movable closet, in three compartments,—the pattern of which may possibly have suggested itself in Mr. Taunton Baldwin's furniture-store. They have hands of all sorts and sizes within call. We cannot make out that they have many other peculiarities calling for particular attention beyond the above moderate list. Dr. Nichols assures us, on the authority of Mr. Luke Rand, that some Spirits—otherwise Beings—are greedy, and have, in his presence, eaten "cake, fish, boiled corn, pine-apple and other fruits"; but the monitors of the Davenport Brothers are more delicate and travel cheaper: we have

not read of their having publicly broken bread in London. On the other hand, the whole race seems unaccountably stingy, save of pious saws, which might be purchased by the yard at any trunk-maker's. We cannot call to mind a gift of the smallest use or value which any believer, who has been thrashed on the head by a flying guitar, or deafened by the discords of the trumpet from a dark place, has been complimented with; save and except the memorable lace cap which was laid on the lap of Mrs. S. C. Hall by Mr. Home's defunct wife, as was tenderly and tearfully told in that person's pleasing 'Memoirs.'

Have not our readers had enough of this wondrous tale? There is no need, surely, to return to it, and to narrate in detail, on the authority of Mr. Luke Rand the amiable, how the Brothers, when, by fiendish malignity and brutal prejudice, they were shut up in Oswego jail, because for conscience sake they would not pay the town fees levied on all "entertainers," were miraculously delivered thence by the strong hand of Henry Morgan the Buccaneer! There is no need, on the authority of the *New York Herald*, to describe the wonders which were wrought by them at the Cooper Institute, to the confusion of one sceptical Conklin. A bit of eloquence, however, belonging to the contest, is too precious to be overlooked:

"The Brothers now re-enter the cabinet, and in a few minutes, apparently without earthly assistance, the doors are opened, and the youths appear more firmly tied than ever. Mr. Bradbury so reports. Mr. Conklin says, vaguely, 'I can't see how that's done.' A gentleman proposes, that as the Brothers might slip their hands out of the ropes and in again, that thread, instead of cord, be used to tie them. There was at this time indescribable confusion among the audience. Mr. Conklin is urged to get into the box with the Brothers, and find out the deception, if he can. 'Get into the box, Conklin.'—'That's it; go in, Conk.'—'Go in, Conk.' Mr. Conklin looks imploringly at the audience; he is evidently terribly confused. A lull in the cries and noises enables him to be heard. 'Gentlemen,' he cries, 'be men and ladies.'"

When New York was exhausted, and its unbelieving Conklins had kissed the dust, the Davenport Brothers came to England, with Mr. Fay as assistant exhibitor; with a mortal adviser in Mr. Fergusson (formerly a clerical peace-maker in Nashville, Tennessee, and who now manages the lights and sees to the audiences sitting securely hand in hand, while the trumpets and other musical weapons are flying about); with Mr. Palmer as man of business; and last, and most important, with JOHN KING, who, as faithful to his friends as the *Leprechaun* in the Irish fairy-tale, was to the fitting family, announced his companionship to the American travellers while they were passing through a tunnel on the London and North-Western Railway, and afterwards conversed with Mr. Coleman of our Stock Exchange (as that gentleman permits Dr. Nichols to aver), and undertook to be bottle-holder to the Davenports on "the night of the Press séance." It would be superfluous to go further in recapitulating the events of their London career, already sufficiently told by our daily contemporaries; or anew to examine the testimonials to the worth and sincerity of these courageous exhibitors, tendered by persons who, like Mr. W. Howitt, believed before he saw them. We have done our part in giving due publicity to their life, training, and pretensions, and have but to repeat, as a word to the wise, that their time here is short:—Donato is coming!

## NEW NOVELS.

*Broken to Harness: a Story of English Domestic Life.* By Edmund Yates. 3 vols. (Maxwell & Co.)

To the readers of the magazine edited by Mr. Edmund Yates, and to his fellow-workers in literature, there is no need to say that *'Broken to Harness'* resembles its author, in being strong, manly and good at heart. It is a first novel; and a better work of fiction has not for many a week come under our notice. From beginning to end we have read it with lively interest, and we lay it aside with an agreeable sense of refreshment and increased strength. Readers of every class will find in the story a liberal fund of amusement; and there are those who, on closing the third volume, will thank the author for certain wise lessons and many fine pictures. Taken as a whole, it is a man's novel, dealing far more with Bohemia, club-rooms and masculine absurdities, than with the refinements and graces of woman's life. But, though it is a "man's novel," women will relish it; for throughout its diverse scenes there is a chivalric and unobtrusive recognition of feminine goodness. Moreover, there is not, even in its revelations of Bohemia, a single line that will raise a blush or jar upon the sensitive ear.

*'Broken to Harness.'* To what object does the title apply? A colt, long in leg and big in bone, ignorant of the collar, and fresh from the marsh, now for the first time put in training for road-work? A luckless hunter that, having come to grief in a steeple-chase, has fallen in man's esteem, and is condemned henceforth to draw the van, instead of following the hounds? A steed of purest pedigree, but by reason of some defect, from which unfail descent cannot insure immunity, deemed unfit to contend for the honours of the turf? A high-bred, dainty filly, sentenced, after a brief day of triumph in "the Row," to run between the shafts of a butcher's cart, or drag the phaeton of a country parson? Literally to none of these, but figuratively to the last. Young ladies who dance through the season in the best "sets" of May Fair may shudder at the bare thought of being "broken to harness," and may scout the possibility that Fortune will require them to put their shoulders to domestic wheels, and tug away at cumbrous family coaches. That stern lot, however, awaits the greater number of them; and in Mr. Yates's novel they may read how one of their gentle kind and high degree was, after much trouble on the part of her trainer, and in spite of her skittish ways and high temper, put through the *manège*, and broken to harness. The poor girl who is subjected to this indignity is Barbara Lexden, penniless niece of a wicked old aunt, whose income and place in the world of fashion make up the list of her virtues. Barbara has been well introduced and ably chaperoned. She has made a hit, and achieved rank as a reigning *belle*; and her aunt expects great things of her. Barbara herself is not disinclined to play the high game; indeed, she has set her heart on making a grand match,—an ambition by no means rare amongst really beautiful young women, who stand at one of life's gambling-tables staking their wit and beauty against the wealth and rank of richer competitors. "Officers she had had in plenty,—youthful peers with slender incomes; middle-aged commoners, solemn, wealthy, dull.\*\*\* But Barbara refused them all. She told her aunt that she was playing for a high stake." But instead of playing the game out, Barbara, like many girls who would be selfish and worldly if their better natures would permit them, ceases to care about the high stake, and turns away from the green cloth with a modest prize. Instead of marrying a rich peer, she becomes the wife of Frank Churchill, a journalist on the staff of a daily newspaper, who has no connexion whatever with the world in which Barbara is accustomed to move. Frank's father was an unsuccessful artist. In poverty Frank picked up his education at a country school and a German university; and when he falls in love with Barbara he is living with his old mother in Great Adullam Street, which, as scarcely anybody knows, is a street lying between Gray's Inn Gardens and Mecklenburg

Square. Indeed, Barbara and Frank Churchill are separated by so wide a bar of social circumstances, that Mr. Yates feels it necessary to explain with much care how it was that they were guests in the same country house. Such a coincidence of high-born beauty and obscure toil is by no means usual; but the author accounts for it satisfactorily, and manages his story so well, that when Barbara throws her grand, wicked old aunt over, and, in spite of protests and expostulations, becomes the wife of a poor journalist, readers do not feel that she is acting otherwise than naturally, and in accordance with every-day experience. After the wedding comes the honeymoon; after that, the flood of tears and regrets. It is a gloomy hour for Barbara when she makes her first entrance into Frank Churchill's house in Great Adullam Street, from which humble, unattractive, dingy dwelling Frank's mother has retreated, in order that the bride may feel herself mistress of her own house.

She is in harness; but, though she begins to work with a good will, her pride rebels, and the weariness of her days, whilst her husband is working away from home, is too much for her powers of endurance. Of course, the distance between Gray's Inn Road and Park Lane cuts her off from her old friends; and she is offended by such society as Frank can procure for her. The pipe-smoking artists, jealous authors and noisy Bohemians, who spend their evenings in his study, are not persons to her taste; and she is even less pleased by their ill-dressed wives and chattering daughters. Other sources of trouble arise. Barbara and Frank's mother pull against each other; and, through the malice and idleness of lookers-on, mutual jealousy springs up between husband and wife. At last, after many outbreaks of temper on the part of Barbara, and after a trifling display of injustice and violence on Frank's part, the young wife flies from Great Adullam Street, and seeks shelter in the house of a married lady. How she is brought to repent this hasty step; how Frank learns to judge her more leniently; how grief and the prickings of conscience bring her humbly to his side; how he, acknowledging his own misconduct whilst he pardons hers, takes her again to his arms; and how she is at last "broken to harness," and runs merrily on, thinking herself lucky in having fallen into the hands of a skilful and merciful trainer,—are matters about which the reader must learn from Mr. Yates himself. The ending of the tale does not quite please us. Frank Churchill ought not to have obtained that legacy and commissionership in the Tin-Tax Office: the fitness of things requires that he should, by hard work in his own profession, have raised himself to prosperity and power; and Barbara, as mistress of a house in Russell Square, ought to have made the discovery that life in Mesopotamia may be, and in many cases is, quite as happy and gracious and refined as life in Belgravia. But our disappointment in this respect does not make us unjust to Mr. Yates. An historian must be truthful; and, as Barbara's husband became a great man and a rich one in official circles, and as she saw fit to live in a pretty villa on the banks of the Thames, what can Mr. Yates do but state that such was the case? Apart from Barbara's troubles, the story contains much good matter. The sketches of the club-life of authors and artists are capital. Enough has been said of Mr. Yates's cleverness and power; but we have scarcely done justice to the unaffected amiability and manliness that are amongst his most agreeable qualities.

*Lindisfarn Chase.* By Thomas Adolphus Trollope. 3 vols. (Chapman & Hall.)

Mr. Adolphus Trollope has scarcely done himself full justice in *'Lindisfarn Chase.'* He has written a good novel, with an entertaining plot—an achievement with which a new writer might very properly be content. But then Mr. Adolphus Trollope is not a new writer, and was born for something better than writing commonplace novels, however good and entertaining. He has established his reputation as a careful student of Italian life, and a graphic painter of Italian character; and he has excelled so much in that department of fiction as to prevent us being quite satisfied with this his

latest effort. *'Lindisfarn Chase'* is a very fair novel of its class; but that class is one which is far too crowded to be worthy the attention of the author of *'Giulio Malatesta'* and *'La Beata.'* Moreover, *'Lindisfarn Chase'* is one of those books on which one finds a difficulty in pronouncing any laudatory criticism but what is negative. It is not tedious in any part of it, and yet at the same time nobody would think of calling it entrancing. Some of its *dramatis personæ*—especially those which are not the leading ones—are excellent personifications of the commonest characters of common life, and as portraits are consequently very true to nature. In those, on the other hand, which he endeavours to make more than ordinary characters, we are not sure that he has not made some mistakes. Like a great many characters of real life, one's estimation of them is lowered a good deal the moment they open their mouths and begin to talk. The scene is laid in a certain episcopal city "called Silverton . . . in one of our south-western-most counties, where no search among the county families will, it may be safely asserted, enable any too curious reader to identify the real personages of this history." The descriptions of Silverton and its neighbourhood, scattered here and there through the book, are the most powerful parts of it. Whether the locality is really to be identified or not with one of our episcopal towns, we are not aware; but however that may be, Mr. Trollope shows himself a true lover of nature. To Londoners who love to lie back in an easy chair on these November days, and while away their thoughts from the noise of cabs and barrel-organs, and the sight of smoky chimneys, to woods, and rivers, and moors, and cornfields, and mountains, depicted as minutely as if they were on canvas, this part of *'Lindisfarn Chase'* will of itself endear it to them. For the ordinary novel-reader, for the class whose taste Mr. Trollope will find it most profitable to study, we are inclined to fear his scenic talents are somewhat too lengthily indulged. Undoubtedly the popular taste on this point is a vicious one; but a novelist must either make friends with it, or must expect to get the worst in the encounter.

The story is not one of the kind we are accustomed now-a-days to call "sensational." At the same time, it is not without its sensational fragments; and very exciting some of them are. The rescue of a lost child from a dangerous crag half-way up a steep rock; and the search for, and ultimate discovery of, a register of vital importance hid away in an old country church, are most graphically told, and at once convince the reader what great power of language the writer possesses, and that he could be strictly "sensational" if he chose.

We must not dismiss *'Lindisfarn Chase'* without bearing testimony to the fact, that there are in it one or two finely-conceived characters and well-drawn scenes. The Hon. Capt. Effingham, who is finally of much importance to the heroine's destiny, is presented to us by a pen which shows its owner capable of understanding a noble mind and a thorough gentleman. His friend and match-maker Lady Farnleigh would be equally satisfactory, if she did not so often indulge in "Ha! Ha! Ha!" and call people (herself included) brutes, and fools, and geese. With Kate Lindisfarn he has succeeded much better; yet even she—the heroine of the whole story—is not a girl whom the reader would be likely to fall in love with; not such a girl as Mr. Trollope's more practised namesake can summon into imaginary existence as a pattern for real life, and not a reproduction from it. The truth is, ladies are harder to manage than gentlemen, in the way of novel-writing as in every other way. Once more, the book abounds in curious complications, odd manoeuvres, humorous sketches, and graphic description; but it is not a novel of high art, nor likely to bring its author much additional honour.

## OUR LIBRARY TABLE.

*Harmonic Maxims of Science and Religion.* By the Rev. W. Baker, M.A., Vicar of Crambe, near York. (Longman & Co.)—Witness all men that we resist the temptation of saying something about *crambe repetita*. This is another of the unending series of



works about science and religion, the comfort of which is that they die as fast as they are born. We are not sure of the author's science. When we read that gravitation varies as  $\frac{1}{(\text{mass})^2}$  we took a misprint for granted; but when, in the next leaf, we found that "Newton, it will be recollected, adopted the imaginary expedient of dropping the moon from its orbit, in order to investigate gravitation," we did not feel sure. But, though we doubt the author's science, we feel confident of his religion, and of his power of giving views well worthy of attention on several points.

*A Treatise on the Valuation of Life Contingencies: arranged for the Use of Students.* By E. Sang. (Edinburgh, for the Author.)—If it were "by the author" it would not have surprised us; for Mr. Sang is the actuary who "set up" a heavy volume of tables with his own hands to insure accuracy. The work now before us contains a large body of formulae deduced from first principles. The notation employed is new and peculiar, and we cannot say we like it. But the matter is worth attention, as anything from Mr. Sang is likely to be; especially the parts relating to interpolation. Further detail belongs to the *Assurance Magazine*.

*The Astronomical Observer: a Handbook to the Observatory and the Common Telescope.* By W. A. Darby, M.A. (Hardwicke.)—A descriptive catalogue of objects to be observed, which we recommend to every one who possesses a telescope.

*The Boyle Lectures for the Year 1864.* Delivered at the Chapel Royal, Whitehall, by Charles Merivale, B.D. (Longman & Co.)—To those who heard these lectures delivered, and to those who have been waiting to read them when published, their appearance will be equally welcome. Eloquent, learned, the fruit of extensive reading and research, 'The Boyle Lectures for 1864' are felicitous in the choice of subject, and fascinating in the mode of treatment. These lectures carry the reader out of the heated atmosphere of modern controversy, into the still repose of the Past. "The struggle between Paganism and Christianity, and of that transformation of religious opinion by which the hopes and fears and spiritual aspirations of the Roman world at the time of our Lord's appearance in the flesh became absorbed in the faith of Christ; modified, purified, exalted and expanded. The transition from ancient to modern ideas of religion, extending over a period of four centuries, the wide chasm of which was spanned by the vast structure of the Roman Empire, the bridge of ages—one pier of which rested on the consulship of Cæsar, and the other on the despotism of Constantine." Christianity treated historically, with Mr. Merivale's grace of language and strength of learning, the clamorous questions of the present day give place to matters of fact, told briefly but graphically. Of course, no more than an indication can be given in the brief space of lectures of the wide range of subjects that occur; but the reader is put in the way of pursuing the inquiry, and of obtaining sound information, if he chooses to follow up the course of reading suggested by the notes.

*Every-Day Papers.* By Andrew Halliday. 2 vols. (Tinsley Brothers.)—In his preface to these volumes of light and thoroughly readable essays, which have been gathered from the pages of magazines, Mr. Halliday, with modesty and justice, observes, "Some of the papers are, no doubt, trivial enough; but I am proud to believe—indeed, to know—that a few of them, particularly 'My Account with Her Majesty' and 'Exceedingly Odd Fellows,' have done considerable good, by calling attention to the advantages of the Post-Office Savings' Banks, and the disadvantages of ill-managed Benefit Societies." Of these "trivial" papers the most trifling are superior to the average standard of the brief, sparkling, racy articles which are a chief feature of our popular magazines. Some of them are excellent. The chapter on 'Debt' is a capital reply to certain minor questions raised by the inquiry, "Can a man marry on three hundred a year?" Full of good feeling and good sense, we prefer it to some of the papers that are more remarkable for humour and piquancy.

'Snobson's Experiences' and 'Twopenny Town' contain much healthy satire; but the gems of the collection are 'The Tragic Case of a Comic Writer' and 'Pantaloön.' The gaiety of these two pieces is sustained from first to last; but even while the reader is laughing aloud over their comic extravagances, he recognizes the wisdom and withal the tenderness of the jester.

*Captain Christie's Granddaughter.* By Mrs. Lamb. (Morgan.)—This book has an artificial style which we do not admire; the tale, in the opening part, at least, is told in the theatrical fashion; that is to say, two persons, for the benefit of their audience, relate events to each other with which both of them must be perfectly familiar, and they do this in a manner which does not redeem their garrulity, nor prevent the observer from seeing the ridiculous nature of the proceeding. This practice may be useful in a drama, but in a book its object may be attained in a tenth part of the space required for dialogue. The style of this book is not less artificial than the way in which Capt. Christie enforces his religious and moral teachings upon every occasion and listener, "coming down" upon the latter in a most unexpected manner. The Captain lives but to point morals and adorn tales; he is an excellent person, no doubt, and deserves all the affection he receives from an angelic granddaughter, but he is decidedly a bore.

*The Sorrowful Ending of Noodle Doo.* By C. Bennett. (Low & Co.)—For very young children this is a capital book, full of queer comicities such as five-year-olds delight in. It will be more acceptable because Mr. Bennett has illustrated it with several very spirited and well-drawn etchings of animals. To this audience we commend what 'Said the Cat to her Kittens,' 'Coo-o,' and the 'Cuckoo's Lament.'

*The Trials of Rachel Charlcote.* By Mrs. Vidal. —*Arthur Morland: a Tale for Boys.* By L. S. N. —*The Christmas Tree.* Translated from the German. (Morgan.)—Here are three tales for children of various stages of growth. The first appears intended for young girls, its primary theme being the right choice of a husband; it is a story of very good people and very foolish ones, not without tragic elements, which are not of the sensational sort, rather because they are calmly told than because they lack startling qualities. This is a work of a class well known to us, apparently neither better nor worse than common. Its merits are simplicity of story and plainness of style. The second book on our list contains a very pious and simple little tale, plain without dullness: it will please most children. The third volume is mainly directed to the correction of idle habits in boys. It is a good little tale, none the worse because the characters are commonplace folks. No probabilities are violated; there is no straining for effect.

*Facts and Fancies.* By Jenny Wren. (Hall, Smart & Allen.)—A very impertinent little book. We do not know what class or age of mankind can be supposed interested in such an overwise and dreadfully sententious production; for our parts, having read the first section of the volume, and not being able to read any more, we cannot recommend it to others. The ready-made wisdom of the writer will teach no one.

*Clerical Elocution: a Natural, Practical and Original System of Delivery.* By C. W. Smith (Simpkin & Co.), contains some sensible remarks on the importance of elocution to clergymen, and the necessity of their paying some attention to the study of it, together with needlessly diffuse and digressive directions as to the management of the voice, and the proper pronunciation of particular syllables and words which are often mispronounced. The book has too much of the character of an advertisement, and even something worse. Not merely is the author careful to append his name and address, with testimonials from former pupils, and to extol his own method of teaching, but he cannot refrain from entering into disagreeable details for the purpose of bringing other professors into contempt.—We are told in the Preface to *English Grammar for Junior Classes*, by Rev. H. Clere, M.A., and A. M. Shaw, F.A.S. (Longman),

that they have felt the want of a grammar simple enough for young children; but we know of several quite as simple and suitable as theirs, which is, however, a very good one.—*Livy, Book XXI., literally Translated, and illustrated with Notes, Original and Selected, Historical, Topographical, and Eccegetic*, by H. Owgan, LL.D. (Murray & Co.), has no peculiar merit, even as a crib, except that the notes supply interesting historical information in illustration of the text. The translation is often scarcely good English, and not always literally exact. A single short specimen will suffice: "The struggle there was desperate; in consequence of the slippery ice not holding their footsteps, and frustrating their feet more readily on the declivity." Those who hope to pass an examination by relying on such aid as this, will certainly be disappointed.

We find on our table *The Greyhound in 1864: being the Second Edition of a Treatise on the Art of Breeding, Rearing, and Training Greyhounds*, by Stonehenge (Longman),—also Dr. Hagenbach's *German Rationalism, in its Rise, Progress, and Decline*, edited and translated by Rev. W. L. Gage and Rev. J. H. W. Stuckenberg (Edinburgh, T. & T. Clark),—and *The Mysteries of the Vatican; or, the Crimes of the Papacy*, from the German of Dr. Theodor Griesinger (Allen).—Our list of Miscellaneous Publications includes *Shewell's Housekeepers' Account-Book for the Year 1865* (Virtue Brothers & Co.),—*The New Zealand Government and the Maori War of 1863-64, with Especial Reference to the Confiscation of Native Lands, and the Colonial Ministry's Defence of their War Policy* (Tweedie),—*The Gaelic Language, its Classical Affinities and Distinctive Character*, a Lecture, by Prof. Blackie (Edinburgh, Edmonston & Douglas),—*The Pocket Laws of Whist*, by Cavendish (De La Rue & Co.),—*An Introductory Lecture delivered in the Ledwith School of Medicine*, by Dr. Moore (Dublin, Browne & Nolan),—*The Life and Lessons of our Lord Unfolded and Illustrated*, by the Rev. John Cumming (Shaw & Co.),—*The Conformation of the Material by the Spiritual, and Holiness of Beauty*, by W. Cave Thomas (Ellis),—*Truth, Love, Joy; or, the Garden of Eden and its Fruits*, by E. M. King (Williams & Norgate),—*The Bible considered as a Record of Historical Development* (Williams & Norgate),—*Key to the Standard Arithmetical Cards, containing the Answers to all the Sums*, prepared by H. Jones (Murray),—*The Painless Extinction of Life in Animals designed for Human Food*, by Dr. M'Cormac (Longman),—*Writing without a Master: a Practical Treatise on the Art of Writing*, by a Teacher of the New System of Writing (Wealey),—*Turin, Florence, ou Rome? Etude sur la Capitale de l'Italie, et sur la Question Romaine*, par Rodolphe Rey (Paris, Dentu),—*The Utilization of Sewage: being a Reply to Baron Liebig's Letter to Lord Robert Montagu* (Hatchard & Co.),—and *Adah Isaacs Menken and her London Critics* (Hopwood & Crew).

## LIST OF NEW BOOKS.

- Allan's The Day-Star Prophet, a Poem, 8vo. 5/ cl.  
 Bates's Cyclopædia of Illust. of Moral and Religious Truths, 15 cl.  
 Beattie of St. Mawse, story for girls, 18mo. 1/ cl.  
 Binney's Money, a Popular Exposition, 8vo. post 8vo. 5/ cl.  
 Blackie's Clinical Observations, Diseases of Heart, post 8vo. 6/6  
 Book of Characters, selected from Earle, Overbury, &c., 3/6 cl.  
 Burton and M'Queen's The Nile Basin, post 8vo. 7/6 cl.  
 Bunyan's Pilgrim's Progress, illust. by Shields, 8vo. 10/6 cl.  
 Casquet of Gems, Selections from Poets, 8vo. 3/6 cl.  
 Clarke's Box for the Season, cheap edit. post 8vo. 5/ cl.  
 Clinical Biography, selected from Flutarch's 'Lives,' 8vo. 3/6  
 Collins's Singed Moths, 3 vols. post 8vo. 31/6 cl.  
 Crowley's Church Choirmaster, 8vo. 2/6 cl.  
 Domestic Stories, by author of 'John Halifax,' illust. cr. 8vo. 5/ cl.  
 Edie's Friends, or Chronicles of Woods and Shore, 8vo. 3/6 cl.  
 Ferguson's Teutonic Name System, 8vo. 14/ cl.  
 From Advent to Advent, 1864-65, cr. 8vo. 3/ cl.  
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## NEW-OLD POEM BY BEN JONSON.

Maidenhead, Nov. 20, 1664.

THE following poem is worthy of preservation, if only on account of the name of the author—Ben Jonson, or, as it is mis-spelt in the heading, Ben Johnson: it has never, I think, been reprinted from the day when it made its first appearance in the year 1603; and I know of no better place for preserving it than one of the miscellaneous columns of the *Athenæum*. I have had a fragment of it in my possession for many years; but as it had neither beginning nor end, I could not tell from whence it came, nor by whom it was written. I have recently met with the publication to which it belongs, and, as it is unquestionably unique, I subjoin the exact title:—

'Pancharis. The first Booke. Containing the Preparation of the Love betwene Owen Tudyr and the Queene. Long since intended to her Maiden Majesty; and now dedicated to the Invincible James, second and greater Monarch of great Britaine, King of England, Scotland, France and Ireland, with the Islands adjacent. Mar. Valerius Martialis, *Victurus Genivm debet habere liber*.—Printed at London by V. S. for Clement Knight. 1603.'

It is a small volume in 8vo. or 12mo., consisting of forty-one leaves, and it was the authorship of a man of considerable note, Hugh Holland, the writer of a poem on the death of James I., and of some well-known verses upon Shakespeare in the folio 1623 of his 'Comedies, Histories and Tragedies.' 'Pancharis,' of which only a single copy has come down to us, was intended, as the author states, to have been inscribed to Queen Elizabeth; but he kept this "first book" by him for two years, and, she dying, Holland brought it out, and dedicated it to King James. Ben Jonson's poem is in eulogy of this author, who had eulogized Shakespeare, and it is rather ostentatiously prefixed to 'Pancharis' in the following form and manner: 'I give the piece exactly as it was originally printed in 1603, and with Ben Jonson's peculiarities of spelling.—

BEN: JOHNSON.

Ode. αλληγορικη.

Who saith our Times nor have, nor can  
 Produce us a blacke Swan?  
 Behold! where one doth swim,  
 Whose Note and Hue,  
 Besides the other Swannes admiring him,  
 Betray it true:  
 A gentler Bird than this  
 Did never dint the breast of Tamisis.  
 Marke, marke, but when his wing he takes  
 How faire a flight he makes!  
 How upward, and direct!  
 Whilst pleas'd Apollo sees the rest affect  
 Smiles in his Sphere to see the rest affect  
 In vaine to follow:  
 This Swanne is onely his,  
 And Phœbus love cause of his blacknesse is.  
 He shew'd him first the hoofe-cleft Spring,  
 Neare which the Theopians sing;  
 The cleare Dircion Fount  
 Where Pindar swamme;  
 The pale Pyrene, and the forked Mount:  
 And when they came  
 To brookes and broader streames,  
 From Zephyrs rape would close him with his beames.  
 This chang'd his Downe; till this, as white  
 As the whole heard in sight,  
 And still is in the Breast:  
 That part nor Winde,

Nor Sunne could make to vary from the rest,  
 Or alter kinde.  
 So much doth Virtue hate  
 For stile of rarenesse, to degenerate.

Be, then, both Rare and Good; and long  
 Continue thy sweete Songs,  
 Nor let one River boast  
 Thy tunes alone:  
 But prove the Aire, and saile from Coast to Coast:  
 Salute old Mône;  
 But first to Cluid stoop low,  
 The Vale that bred these pure, as her Hills of Snow.

From thence display thy wing againe  
 Over Ierna maine,  
 To the Eugeniack dale;  
 There charme the rout  
 With thy soft notes, and hold them within Pale,  
 That late were out.  
 Musicks hath power to draw,  
 Where neither Force can bend, nor Feare can awe.

Be prooff, the glory of his hand  
 (Charles Montjoy) whose command  
 Hath all beene Harmony:  
 And more hath wonne  
 Upon the Kerne, and wildest Irishry,  
 Then Time hath donne,  
 Whose strength is above strength,  
 And conquers all things; yea, it selfe, at length.

Who ever slept at Baphyre river,  
 That heard but Spight deliver  
 His farre-admired Acts,  
 And is not rapt  
 With entheate rage, to publish their bright tracts?  
 (But this more apt  
 When him alone we sing)  
 Now must we pile our ayne; our Swan's on wing.

Who (see!) already hath ore-flowne  
 The Hebrid Isles, and knowne  
 The scatter'd Orcaides;  
 From thence is gone  
 To utmost Thule; whence, he backes the Seas  
 To Caledon,  
 And over Grampius mountaine  
 To Loumond lake, and Twedes blacke-springing fountaine.  
 Haste, Haste, sweete Singer! Nor to Tine,  
 Humber or Orwe decline;  
 But over Land to Trent:  
 There coole thy Plumes,  
 And up againe, in skies and aire to vent  
 Their reeking fumes;  
 Till thou at Tames alight,  
 From whose providsosome, thou began'st thy flight.

Tames, provids of thee, and of his Fate  
 In entertaining late  
 The choise of Europes pride;  
 The nimble French;  
 The Dutch whom Wealth (not Hatred) doth divide;  
 The Danes, that trench  
 Their cares in wine; with sure  
 Though flower of Spaine; and Italy mature.  
 All which, when they but heare a straine  
 Of thine, shall linke the Maine  
 Hath sent her Mermades in,  
 To hold them here:  
 Yet, looking in thy face, they shall begin  
 To loose that feare;  
 And (in the place) envie  
 So blacke a Bird so bright a Qualitie.

But should they know (as I) that this,  
 Who warbleth *Pancharis*,  
 Were Cyrenus, once high flying  
 With Cupid's wing;  
 Though now by Love transform'd and dayly dying:  
 Which makes him sing  
 With more delight and grace)  
 Or thought they, Leda's white adult'rus place  
 Among the starres should be resign'd  
 To him, and he there shrin'd,  
 Or Tames be rap't from us  
 To dimme and drowne  
 In heav'n the Signe of old Eridanus:  
 How they would frowne!  
 But these are Mysteries  
 Conceal'd from all but cleare Prophetick eyes.

It is enough, their griefe shall know  
 At their returne, nor Po  
 Iberus, Tagus, Rheine,  
 Scheldt, nor the Maas,  
 Slow Arar, nor swift Rhone, the Loyre, nor Seine,  
 With all the rices  
 Of Europe's waters can  
 Set out a like, or second to our Swan.

All this is somewhat extravagant, and "high-rapt," as those would indeed say after the reading of the poem to which it is introductory; but the most interesting point may be said to be the statement by Ben Jonson himself, that he then contemplated a poem on the achievements of Charles Mountjoy, Earl of Devonshire. The allusions to the birthplace and Travels of Holland are curious, but the length of the poem leaves me no room to dwell upon particular portions; and it is the less necessary because I am about to make 'Pancharis' one of the series of my current Reprints. No.

6 and 7 of my New Series are just ready, but have not yet been sent to the fifty subscribers.

J. PAYNE COLLIER.

## SHAKESPEARE READING.

15, Carlton Road, Nov. 21, 1864.

A *Cain coloured Beard* (?).—I desire to draw attention to this expression in the passage from Shakespeare cited below. I quote from the First Folio, 1623:—

Qu. . . . . Peter Simple, you say your name is?  
 St. I. for fault of a better.  
 Qu. And Master *Slender's* your Master?  
 St. I forsooth.  
 Qu. Do's he not weare a great round Beard, like a Glouers pairing-knife?  
 St. No forsooth: he hath but a little wee-face; with a little yellow Beard: a *Caine* colourd Beard.

Merry Wives of Windsor, Act. I. sc. 4.

In all the modern editions of Shakespeare to which I have referred the last sentence is printed "a Cain-coloured beard," thereby inferring that Simple described his master as having a beard the same colour as Cain's. Does not the context prove this to be an error? I think so. Does it not seem more sensible for Simple, in describing the colour of his master's beard to Mrs. Quickly, to say "a little yellow beard: a *cane*-coloured beard," which would describe the particular shade of yellow? That in the Folio the word should be spelt *Caine* says nothing, as in the course of the volume orthographical mistakes abound. Nor is the fact of *Caine* being spelt with a capital C anything to base an argument upon, since, in the same line, the word "Beard" occurs twice, and is spelt, in both instances, with a capital B, as are all the principal nouns throughout the volume. Besides, what was the colour of Cain's beard? How do we know he had a beard? How did Simple know that his master had a beard the same colour as Cain's? He did know that he had "a little yellow beard," and being anxious to make Dame Quickly understand just what kind of yellow beard it was, he added "cane-coloured," so that there should be no mistake. EDWARD VILES.

## CYCLONE IN MEXICO.

Tacubaya, Oct. 6, 1864.

WHILST walking with my brother on our *azotea* (flat roof), we observed a small cloud in the north-east, of a leaden or ashy colour. We watched it attentively. It very soon assumed larger proportions, which rapidly increased, until the whole heavens were covered. The clouds appeared to assemble from all parts, and to engage in desperate battle. Several powerful chiefs gathered their hosts around them, manifesting their independent action by a whirling motion. At length a big fellow came upon the field, and swept everything into his powerful vortex. Then there was one large whirl, and occasionally (I suppose when taking breath) a huge tail of a water-spout made its appearance, to be dragged up again as soon as the whirl recommenced. When nearly over our heads, the stupendous artillery began to play, and for about three-quarters of an hour we had one continued roll of thunder, the result of an uninterrupted display of the most magnificent lightning that I ever beheld. As darkness came on, the lightning assumed a purple colour; it was one continued play of up and down, horizontal, diagonal—every imaginable direction, and at the same moment; one flash crossing another, and forming the most fantastic shapes, the W, as usual, being the most frequent. I have not heard of any accident. A deluge of water fell, and the next morning the whole valley was steaming under a cloudless sky and a hot sun. There had been (apparently) for some time a great excess of electricity in the atmosphere, and the storm I have attempted to describe was the first discharge of the surplus.

The second discharge came in the form of an earthquake, which roused us out of our slumbers at five minutes to two on the morning of the 3rd of October. I immediately arose and lighted my candle, but there was not anything hanging in my room to indicate the direction of the shock, which, however, appears to have been, as usual, from north-east to south-west. Of course, the time of the occurrence and its duration have been variously

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stated, according to the ever-varying character of all earthquakes in different localities. To me (after waking) it appeared to last about a minute. As the first movement was that of trepidation (which is reported to have been repeated three or four times), I probably only woke up at the last perpendicular expansion, for I was only sensible of the oscillatory movement. It was felt much more violently in the city of Mexico (about four miles distant), but no damage of any moment was done, and no lives were lost. In Puebla, the dome of one of the principal churches, a portion of a convent, a corner of the Governor's palace, and several houses, were brought to the ground, and some thirty or forty people were killed or wounded, among them seventeen French soldiers. The number of victims has not yet been ascertained. Tehuacan, rather a large town on the road to Oaxaca, is said to be in ruins and abandoned by its inhabitants. About twenty persons are reported to have been killed at Chatchicomula, near Orizaba.

It appears to me that the current traversed what I call my imaginary route, theory, or whatever it may be worthy of being called, i.e., along a belt including Iceland and Tenerife in the north-east, and the Sandwich and Society Islands in the south-west, the said zone being, of course, only a portion of my "system." I shall not be surprised to hear that some terrible earthquake has occurred at Guadaloupe, or that a magnificent eruption of the *Mouona Kaak* (?) in the Sandwich Islands was observed by the captain and crew of H.M.S. *Moonshine* at some inconceivable distance from the land.

#### THE ROMAN DISCOVERY.

SINCE I wrote to you last, telling of the discovery of the gilded bronze statue at the Biscione, I have seen several letters in the English newspapers from their "own correspondents"; these letters are so destitute of truth in many respects that I am tempted once more to send you a few lines on the subject, which is daily increasing in interest. The statue has been got out of the hole, and removed to one of the ground chambers adjoining the *cortile* of the Palace. It is still on its back, and a swarm of workmen, under the direction of Tenerani, are at work. They seem hovering over it like so many Lilliputians, some with kettles of boiling water, others with chisels of bone and bronze; and the "clank of hammers," together with the rubbing and scraping in the labour of removing the incrustation without injuring the gold, produces an effect as peculiar as it is deafening. The fortunate owner of the statue, Cavaliere Righetti, has erected a gallery in the chamber, from whence those who have tickets of admission can look down and see it to advantage. As soon as the part now uppermost shall have been cleaned, it will be raised from its recumbent position, and placed upright, while the back part of the statue undergoes the same operation of cleaning. It is now sufficiently cleaned to be seen and judged of, and there is no doubt that it is all I foretold it to be. On Monday last, the members of St. Luke's Academy sat in judgment on the statue, as is their wont. The Cavaliere Visconti now stands in "Nibby's" shoes, as Government *perito* (which doesn't mean *pirate*, but *appraiser*); I should say he is on the preventive service to a certain extent, and officiates as half judge and half excise-man. The members of St. Luke's Academy act as jury, and give their opinions regarding the "man of metal." They are convened to decide upon it as a work of Art, and declare the subject it represents. Their verdict, now given, is that it is "*Insigne opus di Arte Greca del bel tempo*," representing a youthful Hercules. It seems strange that in a thing so simple as this there should have been any contention, because those who decide are the best artists in Rome. Among them we find the names of Tenerani, Wolff, Guaccarini, Rinaldi, Galli, Lucardi, and our own Gibson. Schnetz, who is Director of the French Academy here, although a painter, was one of the judges, or rather one of the jury.

There would have been no contention about it, had

there not remained another question to decide—the most difficult of all, and one from which a really great artist naturally shrinks—how to measure it by pounds, shillings and pence. Yet they have a way of working these things here, and it is put to the vote as to whether it is *bella* or *più bella* *Arte*; that it is the latter I don't believe was doubted by a man present: but then, said those who are interested in the Government purchasing the work, and for as small a price as possible, "If you say it is the finest thing known, it can never be purchased, because it can never be valued, and the thing must stop somewhere"; and, after a deal of cantankerous scuffling, in which the best artists stuck to their opinion of its being *dell' Arte più bella*, they were appealed to by the opposite party, and were canvassed on the pathetic dodge, and one by one requested to consider the straitened state of the Pope's finances at the present moment, so that the Pope's name carried the day, and some of those who never had credit for much heart surrendered their judgment at the expense of their reputation, and sheepishly withdrew their paper, and wrote down that it was only *bella*. If blushing were not rather going out of fashion I should think some of these men will look rather red when the subject of the new-found statue is broached. I believe that Righetti is somewhat annoyed at the valuation put upon his statue; had a sum been named in proportion to the importance of the statue, he would then have had an opportunity of coming out handsomely, and returning a large portion, say even half its price, to the Pope. As it is, they have put a value of only fifty thousand scudi upon it, equal to ten thousand eight hundred and five pounds sterling. I am also told, but I do not guarantee it, that the Government has in addition offered him a sum in scudi equal to 200,000l. sterling for the Palace and the ground belonging to it, with a view to excavate; this I doubt, not because of the speculation being bad, but the thing being a lottery, it would be too large a sum to lose if nothing more should be found. Righetti is not a poor man, and, being hurt at the way in which the Academy of St. Luke has acted, I believe he has determined not to part with his statue at all. I previously mentioned to you that one of the feet is missing, and, as it is supposed to be attached to the pedestal, an extensive search is being made, and although up to this time they have not succeeded in finding what they sought, still they have been so far fortunate as to have come upon the stately walls and pillars of the Temple of Venus Victrix, of solid masonry. This temple was built on the summit of the Cava of the theatre—it is, of course, mutilated. It has always been known to archaeologists that the temple had stood in this part of the theatre. It was erected by Pompey, in order to enable him to have his theatre inside the walls of Rome; for in his days theatres were badly looked upon; they were considered very demoralizing places, and were not permitted within a mile or two of the city. By having the temple there, he invited his friends to worship the goddess, and then treated them to theatricals. The portico adjoining the theatre was called Hecatonstylon, or hundred-columned, and ran to the rear of the stage, inclosing within its ranges beautiful gardens and a senate house; the latter has been made memorable by the death of Cæsar, which occurred within its walls at the base of Pompey's statue. This morning I descended into the hole, as it is called, and found myself walking about on the Platea, or ground-floor of Pompey's Theatre. I walked up to the foundations of the Temple of Venus, and near there into some of the corridors supporting the sloping tiers of seats from whence the spectators viewed the spectacle. The Cavaliere informed me that he intends to excavate the whole of the ground there belonging to him, and, instead of filling it up afterwards, he will protect the whole space with a vaulted building, and have gas laid all through it, so that the archaeologist hereafter may be able to explore, study, and enjoy it.

To return to the statue: I may mention that there is a dent on one side of the back part of the head near the neck, where the fillet or band goes round the head, and just where the skull-piece is wanting.

This was pointed out to me by Mr. Randolph Rogers, the American sculptor, who thinks it must have been caused by the falling of the statue; and there is a crack on the neck, evidently the consequence of the same fall or blow. On looking at the statue to-day, and conversing with the workmen, I found that an estimation of what may be called the intrinsic value of the gold and bronze of the statue had been made. I did not make a note of them separately; but the two together, if melted down apart, would be worth 12,000 scudi, which, as a scudo is worth 4s. 3d. of our money, would be 2,550l. sterling. I think that the Cavaliere must naturally feel disgusted not to be able to accept an offer he has had made to him by a foreign Government of 500,000 scudi: I have been told this by a most trustworthy authority, and the Cavaliere has said that, instead of selling it to the Government for 50,000 scudi, he is willing to pay that same amount to the Government if it will allow him to sell out of Rome. The Roman Government assumes no share in anything found; it merely pretends to have the refusal of it at the same price any one else is prepared to pay; but by the law of Rome it must not leave the country. While writing this I am informed, upon excellent authority, that a Roman prince has offered 200,000 scudi; and Righetti is free to sell it for this, as it remains in Rome, unless the Government claim it, in which case they would have to pay that sum. M. Schnetz, the Director of the French Academy in Rome, has also made a bid; perhaps the Emperor may be at the bottom of this bid.

R. MACPHERSON.

#### NEW SCULPTURES AT THE BRITISH MUSEUM.

AS stated by us some time ago (*Athen.*, Nos. 1923 and 1924), the British Museum has bought from the ex-King of Naples several of the sculptures which formed part of the collection in the Farnese Gallery at Rome, and were heirlooms of the Farnese in that place until Elizabeth, the strong-willed wife of Philip the Fifth of Spain, conveyed, at the Peace of Aix-la-Chapelle (1748), the Roman property of her family to the Spanish branch of the House of Bourbon, in the person of Philip of Anjou, whom she had married in 1714. Don Carlos, King of the Two Sicilies, one of the children of this marriage, received in his share of her inheritance, the Roman palaces of the descendants of Pier Luigi the Infamous, son of Pope Paul the Third, wherein had been accumulated many remains of Greek and Roman Art, brought principally from the Baths of Caracalla, and having amongst them the famous Hercules Farnese and the Toro Farnese, which last is now at Naples. In the Baths of Caracalla were collected an immense number of works of Art, and, where the originals were not readily obtainable, the Emperor caused copies from them to be made by the best artists of his time. To this practice of copying we are indebted for the existence of many of the noblest statues, e.g. the Discoboli and that Mercury, which forms an important part of our new acquisition, as well as another and scarcely less interesting item of the same, i.e. the unique ancient copy of the famous 'Diadumenos,' the original of which was the work of Polyctetus of Sicily, a fellow-pupil with Phidias and Myron, of Ageladus.

The greater number of the statues of the Farnese collection being copies of the class referred to, thus represented a phase of Art which was, it is true, one of decline, but less in that sense of the word which suggests decay than that other which indicates a state of non-progression. When these works were wrought the art of sculpture, like that of painting in the latter part of the sixteenth century, was fossilized; it was no longer inspired by the highest thoughts of men of genius, and did not—it may be fortunately in one respect—render their minds and hearts as they were, but rather as the artists pretended to think they ought to appear. An eclectic school had come to its natural end, and that mechanical skill which was the inheritance of Greece served her Roman masters and pupils in the way they cared best to be served: it was devoted to the fusion of styles of Art, and to copying the remains of a more glorious day. Such was sculpt-



tural Art at the time which takes its name from the Antonines, and when the Baths of Caracalla were built.

Some of the Roman emperors were themselves good critics, if not good artists: it is said that Hadrian practised sculpture with some good fortune. By their encouragement the carver's skill was kept in use, and some new, but galvanic, signs of vitality showed themselves even as late as Hadrian's time. Hence it is that among the many statues yielded by the ruins of the Baths of Rome, and by those of Hadrian's Villa at Tivoli, we meet with some which display the subtlety of their makers and a union of lovely Greek workmanship with the severe and less ancient, if not the archaic, forms of Egyptian design; these hybrid productions of a late period in the history of antique art were admirably wrought and designed with singular skill, but in all other respects they were such as none but a school of *dilettanti* would have made. These are known to have been carved by order of the imperial critic and sculptor Hadrian, and by that of his successor. The Egyptian Antinous of the Vatican, and a cast from a statue of Isis, the original of which is at Rome, now in the North Court of the South Kensington Museum, illustrate this strange and beautiful hermaphroditism of Art at its best. To this period of sculpture we owe at least three-fourths of the statues now preserved. We are fortunate that so many beautiful reproductions transmit to us the forms, and much of the spirit of so many examples of the grandest school of sculpture the world has known. To this period we owe the majority of our recent purchases.

As might be expected from an age which was one of combination rather than of invention, and possessed of such a marvellous inheritance of technical skill, the sculptures just obtained by us have more of the grammar than the inspiration of grand design, and excel—the best of them at least—in execution and in dealing with forms which had become conventional, although they were reproduced with wonderful intelligence. At a somewhat later period the art of sculpture lost its power of dealing with the perfect forms of what was even then antiquity, and the carving of the age of Constantine became antithetical in every respect to that of the age of Phidias. However inferior in some qualities the best sculptures of the Roman time might have been to those of the period of perfect Art, there are, doubtless, many works still existing amongst us which were produced in the hundred years that began with Hadrian and ended with Caracalla, which are priceless in execution, whether they be copies or originals, and worthy of noble places in the proudest galleries.

Among works of this class are the famous Antinous of the Louvre, and the Mercury of the Vatican. The latter was, until Visconti's time, styled by the same name as the former, or by that of Meleager, and it is, even now, sometimes so recognized. The most important of our recent acquisitions is really a finer work than the Mercury of the Vatican, which it resembles in most points; it is superior in the condition of its surface, and in exhibiting both hands; the latter is an important recommendation to the work in question, inasmuch as we are thus enabled to restore the whole action of the statue in the Vatican. It was by comparison of these figures that Visconti was able to give a right title to the last-named work. Our new possession is singularly complete for an antique in marble; it has lost but one limb, the right leg, and one of the wings, or swift-going *talaria*, which were affixed to its sandals. It may be well here to note that, judging from the appearance of the wing which remains, it is more than probable that the modern restorer of the leg added *talaria* to the figure by way of completing the attributes of Mercury which it exhibits; at any rate, the wings on the right ankle are liable to be suspected. The Vatican Mercury, and that other reproduction of this famous antique which is at Lansdowne House, have not the *talaria*. The former has lost the right arm at the shoulder, and consequently its hand, also the lower portion of the left fore-arm and its appropriate hand. With the left fore-arm has

also gone, from the Vatican statue, a long piece of drapery which hangs from the limb in our statue.

All statues of this class, however admirable they may be in other qualities, differ from those of the noblest period of Art in nothing so much as in affecting repose of attitude as essential to the purest design. Assuming that sculptural art could not aptly deal with the expression of passion by attitude and animated gestures, the artists of the period we are compelled to characterize as that of the fossilized schools usually rejected the varieties of attitude and energetic poses which the school of Phidias and Scopas, and others who followed him, did not hesitate to adopt. Hence that extreme quietude of expression, that limited scope of action and attitude, and assumption of a passionless regard in representations of mortals, that so frequently appear in works of the Macedonian and other late schools of sculpture, but which, in the Athenian school of Phidias, did not always characterize the major gods themselves. With regard to the Mercury of the Vatican, which is associated with the history of our latest acquisition, it may be well to say that it was removed to Paris by the French, and stood in the *Salle de l'Apollon*, and was numbered 129; it was found near the Baths of Titus during the pontificate of Paul the Third. In the same hall of the French *Musée* stood another Mercury, numbered 146, which greatly resembled this statue. At Lansdowne House is a repetition of the Farnese and Belvedere Mercuries.

The four statues are probably copies from a common and more ancient original: thus often reproduced on account of its beauty. Upon the back of the drapery of the Farnese Mercury are traces of colour, but nothing of the sort appears on the figure itself. It is of the heroic size. The attitude of the work suggests that the Messenger of the Gods listens with serious attention to the commands he will execute; his face is slightly inclined downwards, his head a little on one side, the left hand holds the *caduceus*, the right is placed with graceful strength upon his hip, the thumb being extended and the fingers lightly closed upon the palm, which is turned backwards. The statue has been placed at the top of the steps leading to the Roman Basement Room.

The next in importance among our purchases is an equestrian statue, styled of Caligula, but only so from the resemblance of the head to that of this Emperor. As, however, there can be little doubt that the existing head is a *cinq-ento* restoration, exhibiting the features of Caligula with great success, and admirably placed upon the statue, it is merely a matter of convenience to continue the name in question. The legs of the man, and of the horse, are modern; such also appear to be the hands, in one of which is a leading staff. The figure is naked, but for the *paludamentum* which falls behind its shoulders, and the sandals upon its feet. Although so much of this work is restored, this figure, which is of about life-size, or a little less, is of extraordinary interest, not only from the fine condition of its surface, but on account of the extreme rarity of antique equestrian statues. But five such are known to us, those of the Balbi at Naples, the Marcus Aurelius of the Capitol, the torso of a Persian figure brought to the British Museum from Halicarnassus, and that now in question. Of the last there is an engraving in the 'Monumenti Inediti' of the Roman Institute, vol. v., 1849, pp. 102–106. The general character of the horse is precisely that adopted so unfortunately by Raphael and his aids as a model, and has more of the human than the equine expression, with eyebrows that project and seem to have the power of knitting together, and eyelids that have any but the animal character. This group has been placed in a fine light and striking position, in the First Greek and Roman Saloon; it was, no doubt, intended originally for a similar position, not for external exhibition. It is a decorative, not a monumental composition.

The third of our valuable acquisitions is the unique copy of the Diadumenos of Polyclethus, the rival and fellow-pupil of Phidias, to whom he is said to have been inferior only in making statues of the gods. This work has somewhat less full

and well-developed forms than those affected by Phidias; it is less muscular and less plump, but hardly less refined. The ancient original of this statue represented a youth binding a fillet round his head,—hence the name; it is about life size, and has been engraved in Müller's 'Denkmäler' tav. xxxi., No. 136. It is not to be confounded with the portrait-statue of Diadumenianus, son of Macrinus, which is in the Vatican. Polyclethus, of Argos, defeated Phidias himself by the production of a statue of an Amazon; he was famous for working in bronze, and especially for a superb Here, and an athletic Hermes. In carving an athlete, such as the present work represents, Polyclethus was unrivalled; he produced the "canon" of proportion, the famous 'Lance Bearer' (*Doryphoros*), so enthusiastically commended by Pliny and others, which was sold for a sum equal to 25,000*l*.

It is observable that, in all probability, this is not a Roman copy of the famous bronze, but rather still older than such a work would be: the style guides us to this opinion, and the fact that the statue is wrought in Pentelican marble strengthens the idea. Had it, having an original that is known to be Greek, been wrought in Italian marble, we should have had little doubt of its being a Roman copy.

An Apollo Citharedos, which is, in fact, little more than an antique torso very questionably restored as an Apollo, is the next work we have to notice. It has a lyre in the left hand, and the right arm is placed across the top of its head, in the attitude of the Apollino. The true position for the right arm should have been a raised and extended one, holding a *plectrum* as if about to sweep it across the chords of the lyre. The execution of the antique portion of this work is admirable; that of the head is worthless. The figure is naked, and somewhat resembles the Apollo recently acquired by the British Museum from Cyrene: the characteristic defects of proportion in the latter work are, of course, not observable in the former, because little more than the torso is antique. The figure is in the lobby between the Lycian and Elgin Saloons.

An anonymous male figure, the surface of which is much injured, the head being an idealized portrait of a king in the character of a deity, a work of the Macedonian period, and about seven feet high, comes next. Its legs have been restored below the knees. A tripping Faun, who, in the corner of his skin robe, holds fruit,—amongst which is seated an Amorino, whom he playfully threatens with a short staff, or *pedum*, and who laughs at him, and pretends to flinch a pine-cone,—comes next. A panther gambols beside the pair, having its paw upon the head of a goat. This work is full of spirit, in good condition, and of Roman origin. The torso and thighs are marvellously modelled. The statue is in the corner of the First Greek and Roman Saloon.

A group, styled Mercury and Herse, or rather restored as such, shows the former seated and drawing the latter towards him. The antique portions are fine; the heads, torso of the nymph, her arms, the arms and, probably, one leg of the god, were replaced in the flimsiest spirit of Louis the Fifteenth's time, and in the style of Bernini or Algardi.

A nude male torso, and one of the innumerable busts of Marcus Aurelius, the existence of so many of which is accounted for by a decree of the Roman senate, that every house should contain one, completes the list of our importations. Two less important works were not brought from Rome, as they were not considered of sufficient merit to be placed in the British Museum. We have thus added nine antiques to the national collection, three of which are of great importance, and rejected two. The price paid for these, including all expenses, is 4,000*l*. We are indebted to Mr. Storey, sculptor of the 'Sibyl' and 'Cleopatra,' at the International Exhibition, for many good offices in connexion with this acquisition.

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## OUR WEEKLY GOSSIP.

THE Queen has given her formal sanction to the proposed Dublin Exhibition, the reasons which had caused Her Majesty to hesitate in bestowing her patronage on this enterprise having been considered and removed.

Readers continue to press on our attention facts connected with the writing and circulation of the Anonyma books. Names said to be those of the real writers and proprietors of these books have been placed in our hands for public use. We do not know whether the allegations are true, and the offence of writing and publishing such works is so gross that no one has a right to make the charge without certain proof. The matter is, nevertheless, so freely discussed, that the gentlemen named can hardly remain ignorant of the suspicions attaching to them, and it is for them to remove the imputation by a distinct denial. One fact to which public notice may be drawn is, that some of these abominable volumes appear without a printer's name; a circumstance in direct violation of the law. Another strange fact (to which the Dean of Chichester's attention must be drawn) is, that the English and Foreign Library Company, of which the Dean is a Director, appears to publish two lists: one list containing immoral books, the other list free from such impurities. What can be the meaning of this procedure? Is the clean list meant for one set of subscribers, the unclean list for another?

We very gladly give a place in our columns to this announcement of a literary fact and appeal for literary help:—

"3, Upper Craven Place, Nov. 23.

"In preparing a 'Life of John Clare,' the Northamptonshire poet, to be prefixed to the forthcoming edition of his works, I am at some loss for dates, as a fragmentary autobiography, now in my hands, is almost entirely without them. But I have reason to believe that there are numerous letters of the poet in existence which would throw much light on his strange life, and I therefore address you to ask whether any of your readers would kindly grant me the examination of such letters. My publishers, Messrs. Macmillan, have kindly consented to take care of all documents intrusted to them.—I am, &c.,

"FREDERICK MARTIN."

A refreshment room has been provided for readers at the British Museum. It is arranged on the ground floor; and the tariff is favourable to the customer. But why should the general visitor be excluded from the chance of getting a biscuit and a basin of soup?

Mr. Tennyson's admirers will be glad to learn that the volume of selections from his poems will possess the first authorized portrait of the Laureate.

By the liberality of the Earl of Home, the Department of Manuscripts, British Museum, has acquired a very interesting and valuable illuminated MS., dated about 1510, and entitled, '*Le Chapellet de Jhesus et de la Vierge Marie*,' bound in green velvet, studded with silver-gilt Tudor roses, five on each side, and furnished with clasps of the same metal. Upon each of the roses is placed a capital letter: those on the front of the cover are M A R G V, and those on the back are E R I T E, making the name "Marguerite." This name is presumed to indicate that the book belonged to Margaret, daughter of Henry the Seventh, who married James the Fourth of Scotland, and died 1559. On the front of the upper clasp is I H S, and on the front of the lower one M A (for Maria). On the sides of the clasps are placed the letters A N N A. This little treasure contains fifty-two most elaborate illuminations illustrating the lives of Christ and the Virgin, painted with extraordinary delicacy in the manner common in the early part of the sixteenth century. As illustrating the history of Art by its decay, these drawings are extremely curious: nothing can exceed the clearness and precision of their execution; the purity and brilliancy of their colours have not often been surpassed: they are solid, elaborate, effective; but, when we examine them with the knowledge of what had been

done in the art of painting on vellum two centuries before, it is obvious that the spirit of Art, the genuineness and simplicity of real design, had departed from the mind of the illuminator, and care for mere elaboration taken its place. The illuminations are surrounded by an architectural border of dead gold, and, what is extremely rare, the vellum is painted on one side only. A very interesting portrait of a personage wearing the order of the Golden Fleece, and with an Imperial crown at his feet, representing the Emperor Charles the Fifth, or his brother Ferdinand, kneeling at the foot of the cross, appears near the end of the book.

The following note on an error of identity claims insertion:—

"The Larches, Westbury-on-Trym, Nov. 20, 1864.

"May I request your valuable aid for the correction of an erroneous announcement which appeared last week, not only in the pages of the *Athenæum*, but in several other literary quarters. The announcement in question was published by the Messrs. Tinsley, and referred to a forthcoming volume of ballads by 'Miss A. Betham Edwards, author of 'Barbara's History.' I am the author of 'Barbara's History,' and I wish it to be distinctly understood that my name is not Betham Edwards. I am, it is true, distantly connected with the family of the late Sir William Betham, but I do not bear his name. I am the more earnestly desirous of insisting on this point since the mistake is one of long standing, and has been productive of a very large amount of inconvenience and annoyance both to myself and to my cousin, Miss Matilda Betham-Edwards—a lady whose life, like my own, is devoted to literary pursuits, and who, I may add, has produced all her later novels anonymously, for the express purpose of preserving, if possible, our separate identities. In the hope that so insignificant a revelation may help henceforth to make this matter clearer, I beg to state that my initial letter stands for *Blandford*, my second Christian name. Trusting that you will do me the great favour of giving publication to this letter, I remain, &c.,

AMELIA B. EDWARDS."

The Anniversary Meeting of the Royal Society will be held on Wednesday next, at Burlington House, when the President will deliver his Annual Address, and distribute the medals. The dinner will take place at Willis's Rooms.

A friend remarks, in reference to the Mint Mark on Coins, that on a portion of the gold coinage of 1863, and on the whole of that of 1864, a minute number is placed immediately under the wreath on the reverse side; also, that on the silver coinage of the present year a similar number is placed—in the case of the sixpenny and one-shilling pieces on the reverse, under the wreath, and of the florins on the obverse, under the bust; and he supposes that these marks are distinguishable only by the Mint authorities.—On inquiry, we are able to give the following explanation of these mysterious marks. The minute numbers are private marks, belonging to the coin dies. The coins of one denomination, which bear any particular number, are all from the same individual die, and a change of number on the coin indicates a change of die, which is equivalent to a change of the plate in printing bank-notes. The die number is found to answer several useful purposes during the course of the manufacture of the coin. The same number, when observed, may have a certain interest to the public also, as affording additional means of identifying a piece, when taken in conjunction with the date. Each denomination of coin has its own series of numbers, and they are reckoned from the beginning of the year. A high number will indicate a large coinage, the average number of pieces to a die being pretty uniform—100,000 sovereigns, for instance, to one die or number. By adding five ciphers, therefore, to the highest number observed on the sovereign of any year, the total number of sovereigns issued in that year will be approximately known. The same rule applies to sixpences. For shillings, on the other hand, the multiplier is not 100,000, as for the two former coins, but more nearly 60,000; and for florins 25,000.

Oxford has just received from Hampshire a col-

lection of flint tools, knives, arrow-heads and other implements of an early time. They were gathered from a barrow on Exham heath by Mr. Pycroft, and are now to be seen in the Ashmolean Museum.

We are requested to insert the following note:

"53, Kentish Town Road, Nov. 21, 1864.

"In the notice of Messrs. Longman's 'Illustrated Edition of the New Testament' which appeared in the last number of the *Athenæum*, it is stated that 'the subject-pictures have been, with one important exception, reproduced by Mr. A. J. Waudby in a manner which does him great credit as a draughtsman.' It would be only fair also to state that the 'important exception' ('The Raising of Lazarus,' after Del Piombo) was elaborately drawn by him upon the wood, and intended to form the gem of the whole series; but in consequence of the engraver being diffident of rendering the extreme delicacy of the drawing, it was redrawn in a bolder manner by another hand: this subject, in consequence, is an 'important exception' to the symmetry of the book, which, but for this circumstance, would have been a unique work. If you will give this statement a place in your columns, it will oblige,—Yours, &c.,

"A. J. WAUDBY."

An interesting account of the first meeting of the German Shakespeare Society proceeds from the pen of Franz Dingelstedt. The readers of the *Athenæum* will remember that, at the Tercentenary Celebration in Weimar, this Society was called into being, and a Managing Committee formed of Drs. Ulrich, Bodenstedt, Delius, Eckart, Leo, Dingelstedt, and one or two others. These men met in Weimar a few days back, and we are glad to learn that the first year of the Shakespeare Society has been thoroughly successful. From the donations already received there is a certainty of founding a Shakespeare Library in Weimar, and publishing a Shakespeare Year-book for several years to come. Prof. Bodenstedt has undertaken the editorship of the Year-book, and the contents which are announced for the first volume promise great attraction. Dr. Koberstein is to furnish a history of Shakespeare in Germany; the editor himself, fragments from unprinted Memoirs of Mrs. Siddons, communicated to him by her daughter; other writers contribute emendations and criticism of the text, or "æsthetic" papers. The Society further offers a prize of a hundred Frederic-d'ors for a new translation and stage adaptation of 'Cymbeline'; three members of the Committee, who are not to compete for the prize, are to be the judges, with the help of two directors of German theatres. It then proceeds to urge that the study of English should be cultivated more than it is at present among the German universities, where, it is said, a very small minority of professors or other teachers pay any attention to English grammar, language, or literature, and the consequence is that English occupies the same rank as Hebrew. So far the report. We will merely add our own hearty good wishes for the success of the German undertaking, and the assurance that we shall watch with much interest the publication of its Year-books, as a means of systematizing so much of the stray Shakespearean learning and criticism that is apt to get lost in pamphlets or newspaper articles.

A friend writes from Naples:—"Italy is beginning to pay her debt of gratitude to her distinguished men, a sure sign of national elevation. It is some time since I announced that a statue was to be erected to Tasso in his birthplace, Sorrento; and I have now to inform you that this week I have seen the model of it in the studio of Cali, the sculptor who has received the commission. If well executed it will be a noble record of the great poet. The height of the figure will be 12 palms, on a pianta of  $\frac{3}{4}$  palm, and this will be placed on a basement of about 10 palms in height. Easy and natural in position, the head is slightly averted over the left shoulder; the left arm is bent and raised with the index-finger supporting the face, whilst the right hand grasps his immortal poem, which rests perpendicularly on a pedestal. The costume is *Espagnole*, or cinque-cento, with a little short mantle hanging over the shoulders, the tassels hanging down in front. But it is in the

expression of the face that the artist has been most successful; the eyes indicating the abstraction of the poet who is living in a world of his own imagining. It is not a statue one looks upon; it is a man, and the man, one with whom we have conversed, and who has gained all our sympathies. As to the likeness it is taken from the mask in St. Onofrio, in Rome; and all the delicate features, the small ear, the sharp, well-defined nose, with the little tuft under the lower lip, are well and accurately given. The face has that melancholy, pensive expression which we might expect to find. Calì is only waiting for his block of Carrara marble to begin a work which is destined to be an ornament to Sorrento and an honour to the Italians. In another room of the sculptor is the statue of Colletta, the great historian of Naples. Four years ago his work was in the Index Expurgatorius of the Bourbons, and one might as well have had poison in the house. Now the distinguished author is receiving the posthumous honours which political fear and hatred so long denied him. A somewhat important discovery has been recently made in Pompeii of an iron cash-box, belonging to some shopkeeper or merchant of the first century. It is about five feet long, three in height, and the same in width. Other boxes have been found, but almost utterly destroyed. The interest attaching to this is that it is entire, though the rogues have abstracted all the cash. It is still at Pompeii; but will soon be deposited in the Museum, when I shall be able to communicate further details."

SOCIETY OF PAINTERS IN WATER COLOURS.—WILL OPEN, on MONDAY NEXT, the ANNUAL WATER EXHIBITION OF SKETCHES and STUDIES by the Members, at their Gallery, 5, Pall Mall East. GEORGE A. FRIPP, Secretary.

WINTER EXHIBITION, 120, Pall Mall.—The TWELFTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, IS NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1s.; Catalogue, 6d.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Creswick, R.A.—Clarkson Stanfield, R.A.—Phillips, R.A.—Roberts, R.A.—Goodall, R.A.—Cooke, R.A.—Ward, R.A.—Madie, R.A.—Piersgill, R.A.—Dobson, A.R.A.—T. Faed, A.R.A.—Cooper, A.R.A.—Leighton, A.R.A.—Calderon, A.R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—F. Namyth—Holman Hunt—Gale—Duffield—Miss Mutrie—Baxter—Gérôme—Gallati—Willems—Frère—Auguste Bonheur, &c.—Admission on presentation of address card.

## SCIENCE

### SOCIETIES.

ROYAL.—Nov. 17.—General Sabine, President, in the chair.—The following papers were read: 'On the Spectra of some of the Nebulae,' by Mr. W. Huggins.—'On the Composition of Sea Water in different parts of the Ocean,' by Dr. G. Forchhammer.

ASIATIC.—Nov. 21.—Sir E. Colebrooke, Bart., M.P., President, in the chair.—Mr. E. Thomas mentioned that he had succeeded in identifying the Xandrames (*Ξανδράμης*, *Diocl. Sic. xviii.*, 93.) of classical authors—the king of the Gangetic Provinces, who was prepared to oppose Alexander in his progress beyond the Hyphasis—with *Kunanda*, one of the Nanda brotherhood of nine joint kings. The original suggestion for this association was derived from the Arabic text of Masaudi, who adverts to the potentate in question under the transcription of K. N. D. [Kunanda?]. His statement is strengthened by corroborative passages in the *Shah Námah* and other ancient Persian works: while, on Indian ground, the Ceylon Annals contribute, in the Pali version of the Mahávaso, singular confirmation of the quasi-oligarchical system of government of these Nandas prior to their extinction by Chandra Gupta, incidentally furnishing another instance of the East re-asserting itself, and correcting the errors or amending the shortcomings of the Greek authors, who discoursed upon India beyond their knowledge. A full statement of the data upon which this identification is based will appear in the Journal.—A letter was read, from Mr. A. Burnell, 'On the present state of Hinduism and Sanskrit scholarship in Southern India,' and the introductory portion of a paper, by Mr. J. Muir, entitled 'Progress of the Vedic Religion towards abstract conceptions of the Deity.'

SOCIETY OF ANTIQUARIES.—Nov. 24.—Earl Stanhope, President, in the chair.—Notice was given that on Thursday evening, December 1st, the ballot would be taken after the manner of the election of Council and Officers at the Anniversary Meetings for the election of a Member of Council in the room of the late Marquis of Bristol, and that the President and Council recommended for such election W. Tite, Esq., M.P.—Reports on the rearrangement of the library by C. Knight Watson, Esq., Secretary, and on the unbound manuscripts belonging to the Society, by C. S. Perceval, Esq., were laid before the Meeting along with the Resolutions of the Library Committee and of the Council.—Mr. Tite, M.P., proceeded to read a paper descriptive of some recently discovered remains of the walls of Roman London.

INSTITUTE OF BRITISH ARCHITECTS.—Nov. 21.—Evan Christian, Esq., V.P., in the chair.—A Report from the General Committee on the Establishment of a School of Architectural Decoration was read and received.—It was then recommended that the name of the School be 'The School of Art Accessorial to Architecture,' and that the fees be reduced to one guinea and a half per term, or three guineas per annum.

NUMISMATIC.—Nov. 17.—W. S. W. Vaux, Esq., President, in the chair.—S. F. Corkran, Esq., and Capt. Stubbs, R.H.A., were elected Members.—Mr. Taylor exhibited two Rigsdaler pieces of Denmark: 1. of Frederick VII. 1854; 2. A memorial piece with the heads of Frederick VII. and Christian IX., recording the date of the death of the one and the accession of the other; and 3. A piece of Christian IX. 1864.—Mr. Gunston exhibited a large number of small brass coins of Tetricus I. and II., of Victorinus, and several barbarous imitations of them struck in this country.—Mr. Brent also exhibited a few coins of the same class from the same find.—Mr. Roach Smith exhibited two brass British coins found at Springhead, near Southfleet.—Mr. J. Y. Akerman exhibited a gold Merovingian coin.—Mr. Vaux read a paper communicated by M. D. Pierides, 'On an unedited Copper Coin of Evagoras,' found in Cyprus, in which he prefers assigning it to the first Evagoras rather than to his grandson.—Mr. Madden read a paper by himself 'On some Gold Coins bearing the name of Theodosius,' in which he showed that Mr. Cohen had erred in attributing to Theodosius I. some gold coins with the full-faced helmeted bust, which indubitably belong to Theodosius II.—Mr. Evans read a letter from J. Harland, Esq., and also some extracts from the *Manchester Guardian* for Aug. 16, 1864, respecting the Eccles find of silver coins. It is hoped that the Crown authorities will allow them to be examined previous to dispersion, as they will, no doubt, throw much light on the still agitated question of the "short-cross pennies."

LINNEAN.—Nov. 17.—G. Bentham, Esq., President, in the chair.—The Hon. J. L. Warren was elected a Fellow.—The following papers were read: 'Facts relative to the Movements of Insects on dry, polished, vertical Surfaces,' by Mr. J. Blackwall.—'Note on a Skeleton of *Dinornis robustus*, Owen, in the York Museum,' by Mr. T. Allis.—'Description of a huge Banyan-tree (*Ficus Indica*) in the Chingleput district,' by Dr. J. Shortt.—'On *Pecilonereon*, a new genus of Ternstræmiaceæ,' by Capt. R. H. Beddow.—'On the Naturalized Weeds of British Kaffraria,' by M. D'Urban.—Dr. Hooker laid before the Society a lithographed plate of a gigantic species of *Aristolochia*, from the forests of Old Calabar, where it was discovered by the Rev. W. Thomson, of the United Presbyterian Church Mission, and who had transmitted a flower in spirits to Kew. At Mr. Thomson's request it had been named *A. Goldieana*, after the Rev. H. Goldie, of the same Mission. Dr. Hooker hoped to make further observation on it at the forthcoming meeting of the Society.—Dr. Hooker also exhibited some hazel-nuts, said to have been taken from a closed cavity of a large oak-tree at Llanelly, in South Wales, and which were supposed to have lain there for many years. The nuts presented a curious striped appearance, and the kernels were quite

sound and fleshy, though discoloured. They were sent to Dr. Hooker by Mr. J. Douglas, the proprietor of the saw-mills in which the tree was cut up.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 15.—J. R. McLean, Esq., President, in the chair.—'On the Decay of Materials in Tropical Climates, and the Methods employed for arresting and preventing it,' by Mr. G. O. Mann.

SOCIETY OF ARTS.—Nov. 16.—W. Hawes, Esq., Chairman of the Council, in the chair.—The Chairman delivered the opening Address.

ANTHROPOLOGICAL.—Nov. 15.—Dr. Hunt, President, in the chair.—The following new Members were elected: Commander Windus, Major Fremie, H. Brookes, G. Dibley; *Local Secretaries* in England, G. St. Clair, Rev. W. S. Symonds; and Dr. T. Callaway, *Algiers*; Dr. B. Cole, *San Francisco*; C. J. Nicholls, *Oude*.—The following papers were read, 'On Viti and its Inhabitants,' by Mr. W. T. Pritchard.—'On the Astronomy of the Red Man of the New World,' by Mr. W. Bollaert.—'On the Neanderthal Skull; its formation anatomically considered,' by Dr. J. B. Davis.

### MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Academy, 8.—'Anatomy,' Prof. Partridge.
- Actuaries, 7.—'Solutions of Problems in Survivorship,' W. M. Makeham.
- Geographical, 8.—'Journey across Rocky Mountains into Columbia, by Yellow Head Pass,' Viscount Milton and Dr. Cheadle; 'Last Journey to Northern Australia,' Mr. Stuart.
- Tues. Civil Engineers, 8.—'Great Grimby Docks,' Mr. Clark.
- Wed. Royal, 4.—Anniversary.
- Society of Arts, 8.—'Mechanical Railway Working and Wear and Tear,' Mr. Bridges Adams.
- Thurs. Linnean, 8.—'Free Nematoide,' Dr. Bastian; 'Experiments with Entozoa,' Dr. Cobbold; 'Tuberculous Annelids,' Brit. Mus., Dr. Baird.
- Chemical, 8.
- Antiquaries, 7.
- Fri. Archaeological Institute, 4.
- Philological, 8.

## FINE ARTS

### ILLUSTRATED BOOKS.

*Home Thoughts and Home Scenes, in Original Poems and Pictures.* (Routledge & Co.)—These thoughts have to do with children at home, and the pictures represent the manners and customs of the wee folk. Certain lady poets express the thoughts, Mr. Houghton has drawn the pictures, and the Brothers Dalziel have engraved the drawings. The result is a charming collection, the best part of which would be hard to name, or to say whether the artists or the ladies have done most worthily. The ladies' names are Jean Ingelow, Dora Greenwell, Amelia B. Edwards, Jennett Humphreys, the Author of 'John Halifax, Gentleman,' Mrs. Tom Taylor and the Hon. Mrs. Norton. In one point the artist is decidedly superior to his companions; this is to be found not so much in the art with which his portion of the common task has been performed, as in the constant healthiness and simplicity of tone he adopts. Not a single design of Mr. Houghton's is fretful, introspective or wilfully sad; all his children are like children, vivacious, rollicking, greedy, undisciplined, tender, ineffably pathetic, magnanimous as legendary kings, generous as gods, artful as Mercury, wilful, unconquerable, unteachable, but ever without an after-thought of any kind. The artist is so far right in his treatment of babies that he does not make them always beautiful, nor even always good: some of his children are by no means fair, yet others are fair as May. Not one of them has what may be styled a spiritual appearance, none have the look of mighty intelligences confined in narrow bodies, which is so common in ordinary pictures. Big heads and jolly limbs, heaped and flying hair, dimpled fingers, eyes that laugh and see, but do not think, are the healthy points of Mr. Houghton's babes. The view of childhood taken by the spinsters-bards who contribute to this book, it may, it must, be,—for lack of experience on the subject,—is quite different from that of the artist. Miss Ingelow and Miss Dora Greenwell contribute poems, which by the beauty of their thoughts or constructions redeem the common error of their class. Mrs. Tom Taylor's verses are certainly not profound, but they are simple and



true, as they should be in such a book as this. The Hon. Mrs. Norton sets up a doleful cry, but it is over a sad case of physical disability and poverty, not a sentimental sorrow. None of the remaining poetesses can look at a baby without thinking of its after-life or death. Melodiously they mourn the brevity of childhood, the evanescence of its joys and beauty, and in a showery, April manner declare that all is vanity. The wailing of our female poets is a sign of the unhealthy state of their minds. Hardly one amongst these writers has, or pretends to have, the slightest reason for her melancholy: it is but the whim of the time; some of them, it would appear, "are sad o' nights," as our old jester said, and bemoan to the moon, "out of mere wantonness." This book is one of the most remarkable examples of the prevalence of this affectation. One would think that if there was a subject on which the female mind could dwell without sickness, it would be that which deals with little boys and girls. True it is, nevertheless, that lady-bard after lady-bard, not here alone, but elsewhere and almost everywhere, produces either a horrid story of ghosts and spectres, which is, it may be, hardly of the old, coarse, Mrs. Radcliffe style—Mrs. Radcliffe was comfortably married, be it remembered,—or she sits upon a grave-stone, and beats her breast to time, bewailing not dead creatures, but dead hopes, dead loves or dead what-not, which are generally moonshine, and apparently the results of dyspepsia. Others play at oracles, and write ascetic verses, or affect all sorts of queer qualms, while they weave unsubstantial fancies and brain-whims of the oddest sort. Almost every damsel is as ready with her "moral" as Ancient Pistol was with an oath. Is this peculiar affectation of the day caused by a revolution against that ultra-domesticity of feeling which characterized the productions of Miss Eliza Cook? At any rate, it is not genuine, and quite another thing from the joyous and loving spirit of old verse, when, as in ancient ballads, treating of children and children's ways. The best poem in this volume, which we quote below, is infected in a very slight degree with the vice of introspection to which we have just referred. It is by Miss Ingelow.—

#### THE MUSIC OF CHILDHOOD.

When I hear the waters fretting,  
When I see the chestnut letting  
All her lovely blossom falter down, I think, "Alas the day!"  
Once, with magical sweet singing,  
Blackbirds set the woodland ringing  
That awakes no more while April hours wear themselves away.  
In our hearts fair hope lay smiling,  
Sweet as air, and all beguiling;  
And there hung a mist of bluebells on the slope and down the dell;  
And we talked of joy and splendour  
That the years unborn would render—  
And the blackbirds helped us with the story, for they knew it well.  
Piping, fluting, "Bees are humming  
April's here and summer's coming;  
Don't forget us when you walk, a man with men, in pride and joy;  
Think on us in alleys shady  
When you step a graceful lady;  
For no fairer days have we to hope for, little girl and boy.  
"Laugh and play, O lisp'ing waters,  
Lull our downy sons and daughters.  
Come, O wind, and rock their leafy cradle in thy wander-  
ings coy.  
When they wake we'll end the measure  
With a wild sweet cry of pleasure,  
And a 'Hey down derry, let's be merry, little girl and boy!'"  
Almost as healthy is 'A Child's Garden,' by Miss Greenwell:—

Seek in the hill, and seek in the vale  
For foxglove, and heather;  
Seek in the woods for the primrose pale,  
Seek for the hyacinths, dim and frail,  
And plant them all close together.  
Flowers that are bold, and flowers that are shy;  
The drooping bell, and the starry eye  
That looks bright in the cloudiest weather.  
And fling in all seeds that twine and that trail,  
To bind them safe together;  
Then plant the sunflower and lily tall,  
Tulip and crown-imperial;  
With a blossomed rose for the heart of June  
Set in the midst of all, and say  
A charm to make them come up as soon  
As the mustard and cress that were sown last May,  
And be all in bloom together!  
Emblem of youth's warm heart, thick sown

With blooms that need fear no weather;  
With winged dreams, and hopes half-blown,  
With flowers that love to bloom alone,  
And flowers that bloom together!

Although Mr. Houghton has not, in general, taken sufficient pains with the drawing of his subjects to make it wholly satisfactory to an artist's eye,—as appears in the inexplicable limbs and bodies of many of his figures, and that common look of flatness which lack of variety and breadth of tone gives to his works,—most of his children, the little girls especially, are charming; some of his mothers and grandmothers are unexceptionable; and there are many sweet phases of nature in the actions of all. A good deal might be said in condemnation of the careless manner in which most of the draperies are drawn in this book. Messrs. Dalziel's share in the production seems perfect.

*The Cornhill Gallery* is the title of a volume containing one hundred engravings by Messrs. Dalziel, W. J. Linton and Swain, from designs made for the *Cornhill Magazine* by Messrs. F. Leighton, J. E. Millais, J. N. Paton, F. Sandys, W. M. Thackeray, F. Walker, and others. Messrs. Smith, Elder & Co. publish the work, and in doing so have wisely reproduced many extremely beautiful works of Art in a manner which was impracticable in the magazine in question. These impressions come from the original wood-blocks; the first-published copies were obtained from casts of the same. By means of careful printing on India paper, the examples are enhanced a hundred-fold in value, and nothing is left to be desired in their reproduction. As to the Art-value of the designs, it seems almost prodigal to employ so much ability of the first order on subjects which must be, for the most part, ephemeral and soon forgotten. It would be hard to praise too highly the pathos and beauty displayed by Mr. Millais in many of his contributions; they are models of design and characterization, beautifully drawn, wealthy and varied in treatment of light and shadow, and rendered doubly expressive by the occasional introduction of points of humour and homely feeling. Mr. Leighton exhibits great dramatic power, which is sometimes a little strained to a theatrical effect in design. His 'Great God Pan' is wholly free from this, and suggests, by its quaint poetry, the spirit of the true Renaissance age; 'Tessa at Home' is another, but very different, design; 'Coming Home' is admirable. We wish that Mr. Leighton would draw the legs of his figures with constant care. Mr. Walker's designs vary much in the care he has bestowed upon them, and, consequently, in their value. 'The Arrival of the Bride' is one of the most perfect. Mr. J. N. Paton's 'Ulysses' is very fine; so is 'Manole,' by Mr. Sandys. There is a rough force of conception about the illustrations which Mr. Sala furnishes. Mr. Du Maurier has contributed two good drawings. The engravers' share in the success of this publication is large.

**FINE-ART GOSSIP.**—The Grocers' Company, having determined to rebuild the Hall in Grocer's Hall Court, Poultry, invited the following architects to a limited competition, and to furnish designs for the erection of a new Hall: Messrs. G. G. Scott, P. Hardwicke, jun., Currie, Blomfield, E. M. Barry, and Penrose. The site admits the architectural decorative features of the proposed work to face towards a quadrangle only, without the usual external facade. The present Hall was built in 1802, by T. Leverton, and is the third hall the Company has possessed. The first was damaged by the Great Fire, and was twice "renovated."

Mr. Maclise is far advanced towards the completion of his water-glass picture representing 'The Death of Nelson,' which is one of the principal decorations of the Royal Gallery in the Houses of Parliament and occupies the compartment on the wall which is opposite to the 'Interview between Wellington and Blucher after Waterloo.' These works are of the same dimensions. The former will, in all probability, be completed in March next. The whole of the surface is covered, except the space to be occupied by the principal group, which

the artist, from architectonic as well as dramatic considerations, has placed in the centre. By a singular chance it happens that the length of the picture is exactly the same as that of the main-deck of the Victory. In *Athen*. No. 1845, will be found a full description of this picture. The grandeur of the design and the appropriateness of its treatment as an architectonic decoration are even more effective in the picture, now nearly completed, than the sketch promised they would be. The work is forty-five feet long and twelve feet high; it contains between sixty and seventy figures, the greater number of which are much larger than life; every detail is finished in the truest sense of the word, and the whole will have been, by March next, completed in two years. The 'Interview between Wellington and Blucher after Waterloo' is shown to the public, free, every Saturday.

Mr. W. B. Scott,—whose pictures illustrating the history of Northumberland, and intended for the decoration of a hall at Wallington, Newcastle, a seat of Sir W. C. Trevelyan, were exhibited in London,—has been commissioned by that Baronet to fill the spandrels over an arcade, which forms a sort of triforium above those pictures, with subjects from 'Chevy Chase'; a series of designs for this work exhibits great spirit and force of conception. The interior in question will be splendid in appearance and apt in its pictorial subjects. Need we commend to the magnates of England this example of decorating a great mansion with pictures of events of local importance and recall to the minds of the authorities of our cities and towns that the histories of the places they have in charge offer worthy subjects for Art? The same artist has almost completed a picture representing the building of Newcastle Castle by Robert Curthose: this was commissioned from him by way of testimonial from the Committee of the School of Design, Newcastle, Mr. Scott having had charge of that school for nearly twenty years, and recently resigned his office.

A reproduction, made by Messrs. Hodson & Son's new chromographic process, of a drawing in the South Kensington Museum, representing chromatic wall-decoration in Castel R. Pandino, near Lodi, lies before us. This was made for the Art-Workmanship Committee of the Society of Arts, to supply a model to competitors for its prizes. It is attested to have been produced at a cost to the Society which is considerably less than that of chromo-lithography. The example before us is very faithfully and completely reproduced, so much so that it would be difficult for an inexperienced observer to distinguish the copy from its original.

Mr. De La Rue's photographs from the Moon in different phases, which attracted much attention at the International Exhibition, have been added to the South Kensington Museum.

The committee which was appointed to inquire into the causes of decay in wood-carvings, and the means of preventing and remedying such decay, has made its Report. This is an elaborate and very interesting document. A third subject of inquiry was proposed with regard to the effect of an inclosure of objects in glass cases—whether or not such a course is likely to promote dry-rot or decay. This is answered in the negative. With regard to the first question, the causes of decay, a paper by Prof. J. O. Westwood is comprised in the Report; this attributes the mischief to three species of small beetles, of cylindrical form, belonging to the family *Ettidae*: *Ptilinus pectinicornis*, *Anobium striatum*, and *A. tessellatum*. The ravages of these creatures, under favourable circumstances, are stated to besuch that a new bedstead has been "reduced to powder" in three years. The complete animal of the genus *Anobium* is known as the "Death-watch," from the noise made by it when at work. Saturation by creosote, when practicable, is effectual to a great extent against these creatures. Fumigation by sulphur, prussic acid, or benzine, is believed to be most serviceable, especially if practised when the perfect beetles make their appearance, i. e., the first hot days of summer. Vaporization by carbolic acid, a pure form of creosote, was tried without entire success; chloroform and benzine were more potent; the fumes of the latter answered, so far



as could be ascertained, the purpose in question, and this seems to be the most effectual vaporizer. Saturation with chloride of mercury dissolved in methylated spirits of wine, and applied by a brush, was next tried, and was found to be undesirable with regard to painted and varnished works on which it may be important to retain the original colour and unpolished surface of the wood; vaporization by means of benzine rendered saturation unnecessary. The plan of restoring works which had been injured that was adopted by Mr. W. C. Rogers, with regard to some carvings by G. Gibbons at Belton House, which were seriously attacked, was effectual, as proved by the lapse of seven years. This plan consisted of saturating the wood in a strong solution of chloride of mercury; this process injured the colour of the material, and that had to be regained by the use of ammonia, and by a "slight treatment with muriatic acid. After this, the interior of the wood was injected with vegetable gum and gelatine, in order to fill up the worm-holes and strengthen the fabric of the carvings. A varnish of resin, dissolved in spirits of wine, was afterwards spread on the surface."

At the cost of 600*l.*, a new School of Art has been constructed at Lincoln, by building a second story to the National School; this is 70 feet long by 30 feet wide. The school comprises 130 students. All classes are well attended, especially those held in the evenings. On the 15th inst., the new school was formally opened by a distribution of prizes to the students. The Bishops of Oxford and Lincoln addressed the meeting. The students presented a valuable clock to their master, Mr. E. R. Taylor, in token of their esteem.

### MUSIC AND THE DRAMA

#### MUSIC IN BAVARIA.

Dr. Ludwig Nohl, the author of the *Lives of Mozart and Beethoven*, has written a very unfavourable account of the Munich Conservatory in the *Allgemeine Zeitung*. It is noticeable that all the institutions in Munich come in turn under the censure of those best competent to judge them. A painter blames the artistic practice, and holds up music, architecture, or sculpture, as an example to painters. Then comes an architect or a sculptor, and condemns the architecture or sculpture, while praising painting and music. Last of all comes the musician, and censures his own art at the expense of the rest. Meanwhile, the outsider, the critic, who takes an equal pleasure in all arts without being thoroughly versed in one,—who is willing to learn from the competent authorities in their own branches, and goes through a perpetual process of clearing and strengthening his own judgment,—finds something to blame, something to praise, in all the arts, and perhaps insists rather more on the blame because the others have praised every art except their own. The consequence is, that the Munich public accepts the musician's praise of painting and the painter's praise of music, while not listening to them on their own professions because they are prejudiced, and then accuses the critic of having a mania against Munich. However, Dr. Nohl, as a musical authority, has a right to speak; and, as he reminds us that Munich was one of the earliest seats of music in Germany under Orlando di Lasso, and that the Munich Conservatory was the first state institution of the kind in Germany, there is more reason for inquiring, with him, why the present state of music is so low, and the Conservatory there produces such scanty results? He thinks that the Germans generally sin against music by being too receptive of that of other nations, and that they do not attempt to get a distinct national style. "Our composers," he says, "can compose anything, and our singers must sing everything. Our *Kapellmeisters* know all the styles in the world, because they not only read all scores, but study and imbibe them so thoroughly that when they come to compose they do not know whether their ideas are their own or those of other people. Even our most talented *Kapellmeister*, Mendelssohn, is not free from this reproach." In Paris, on the other hand, the national French opera is really taught,

and can be composed and performed in Paris only; the Paris Conservatoire is really a school of Art. In Germany, this want has been recognized, and many attempts have been made to supply it, one of the best of these attempts being that of Mendelssohn, in the year 1843,—the establishment of the Leipzig Conservatory. This school has been for the north of Germany what the Paris school has been for France; there is scarcely a town of from 8,000 to 10,000 inhabitants which does not possess a well-trained director or teacher, and many of these have been trained at Leipzig. The Munich Conservatory was founded three years after that of Leipzig; it has admirable teachers, but Dr. Nohl finds that it has done nothing, that it has produced no pupils of eminence, no artist has diffused its reputation at home or abroad, in Bavaria or the rest of Germany. What Dr. Nohl considers its great want is dramatic training. He wants a director to be appointed who can harmonize all the technical instruction and make it bear dramatic fruit, while at the same time his reputation and his power of production should attract pupils from other parts of the country. He complains that conductors generally pay no attention to the stage, but confine themselves to their orchestra; and he thinks one way of obviating this would be to have dramatic practice for the Conservatory in the small theatre of the palace. His suggestions, indeed, are not as full or precise as his complaints; but, no doubt, he hopes the subject may be considered more fully under a monarch who has a love for music, who has settled Herr Wagner in his capital, and for whose first appearance at the theatre in his regal dignity 'The Flying Dutchman' has been prepared under the personal superintendence of the composer.—Thus much of Dr. Nohl. For the present, time and space are wanting for the discussion of many of his objections, which we cannot agree are wisely stated; and we fancy that others will be led to share our opinion, from the final hope expressed that Bavarian collegiate education may profit by the Court appointment lately bestowed on Herr Wagner.—Dr. Nohl is said to intend publishing a complete collection of Mozart's Letters.

**NEW ROYALTY.**—On Monday was produced an original burlesque extravaganza, partly founded on one of the stories by the Brothers Grimm, entitled 'Snowdrop'; or, the Seven Mannikins and the Magic Mirror.' It is from the pen of Mr. F. C. Burnand. The heroine, nicely played by Miss Nelly Burton, is the daughter of *King Bonbon* (Mr. W. H. Stephens), who has won the admiration of *Prince Candid* (Miss Lydia Maitland), and thereby excited the jealousy of her stepmother, *Queen Maliciousa Narcissa* (Miss Fanny Clifford), who prides herself on her beauty. This malignant lady plots the death of Snowdrop, and engages certain villains, after the Coburg and Victoria pattern, to "do the deed"; but these are so moved to pity by her innocent ways, that they leave her alive, but alone, near a wild, romantic ravine, where she is visited by the *Elf-King* (Miss Rosina Wright), and the fairies who presided at her birth, and who now erect for her a pleasant lodge in the wilderness. The revengeful queen discovers her retreat, and visits her with a sewing-machine, which she, disguised as an old woman-peddler, offers to sell. It turns out to be a sort of infernal machine, and runs pins and needles into her hand. Poor Snowdrop swoons, and might die, but that the elves substitute, for the "lasting wink," a ten-years' sleep. This time having elapsed, the king and prince are witnessed wandering in the forest, and at length penetrate the enchanted castle, and are waited on by the elf-king, who shows its curiosities in the manner of an attendant at Madame Tussaud's, observing,—

You are requested not to touch the figures.  
For full ten years this group's been sleeping.

PERKY. Then here's

What we may call a picture after *Ten-ers*.

This may serve as an example of the puns with which the dialogue is studded. The parodies are still more wild, and the fun throughout of the most vehement kind. All this is a substitute for story or plot, and Mr. Burnand depends on extravagances of action and diction to supply the more

sterling attributes of even burlesque drama. The piece is superbly placed on the boards, and the scenery, by Mr. H. Cuthbert, is very beautiful. The costumes are, in general, after the Watteau pattern, and look exceedingly pretty. The new drama was received with laughter and applause, and is likely to have a prolonged run.

**MUSICAL AND DRAMATIC GOSSIP.**—The amount of really valuable musical literature issued by the English press is so small, that such a work as Herr Engel's on Antique Egyptian and Hebrew Music must not appear without respectful attention being drawn to the fact. As a treatise demanding careful consideration, we shall speak of it shortly at greater length.—It is understood that an English translation of C. M. von Weber's Biography is in preparation.

The "developments" of our rival English Opera managements are not to be watched and followed without amusement and amazement. Mr. Harrison has apparently, for the time present, thrown ballads overboard; being chary (which is instructive as a comment on the past) of reviving either 'Ruy Blas,' or 'Bianca,' or 'Blanche,' or 'The Armourer of Nantes,' or 'Love's Triumph,' or 'She Stoops to Conquer,' or any of the operas in English secured as his exclusive property during his former management—every one of which was set forth to the public by himself (too many of our contemporaries aiding in the delusion) as a brilliant success. So far from this, he has been driven, as we saw, to such a shift as the production, last week, of 'La Traviata,' and this week of the worn-out 'Lucia' in Italian. Last night 'Don Juan' was to be offered, with Mr. F. Penna as the libertine hero. The present engagements of Mr. Sims Reeves and Mr. Santley have expired. The object appears to be to hold out, anyhow, till Pantomime-tide sets in.—The *Orchestra* states that "the Limited Liability Company" (whose acceptances appear to be unlimited) has accepted Mr. F. Mori's 'Ginevra,'—an opera completed some years ago, and mentioned favourably by our Florentine correspondents. The work is to be produced in early spring.—Meanwhile, Mr. Hatton's 'Love's Ransom' has been advertised as to be produced to-night. We have learnt with shame and regret that an engagement, the terms of which are stated to be enormous, has been actually made with the one-legged dancer (!) Signor Donato, to appear at Christmas, at Covent Garden. The committee of gentlemen who superintend the establishment must prepare henceforth to take their free-and-easy place among the "Boards" that preside over the destinies of the Circus and the acrobatic Concert-Hall. What a comment on the delicious promises and sarcastic personalities against past managements which were put forth in their prospectus.

It is satisfactory to see, as in more than one recent case, our contemporaries at last falling in with opinions in the expression of which this journal during some years stood alone; and that others besides ourselves are absolutely taking courage to praise the *Crystal Palace Saturday Concerts* as the best and most interesting musical entertainments of their order in or about London. Every move of the kind (even if made when it is no longer a compliment) is worth marking, as tending to hasten the downfall of that exclusiveness which, no matter how or why it be maintained, exercises a fatal and palsying influence. There has been almost always in the Sydenham programmes something to consider, if not to admire. On Saturday, Mr. Manns continued what he zealously believes to be "the good fight" by bringing forward Schumann's first Symphony—the one most frequently played in this country. We have, however, on this occasion, nothing to add to former judgments passed on the composer's music and its influences, which every year's acquaintance with them does but confirm. To our thinking, the old Scriptural phrase of "making bricks without straw" characterizes not badly Schumann's music; his little pianoforte trifles excepted, some of which are very good. The other full instrumental piece was Weber's delicious Overture to 'Preciosa,' which has in it more idea and genius than all Schumann's orchestral works put together. The *solo* player was

Herr Strauss, who gave an excellent version of Mendelssohn's violin *Concerto*, leaving only to be desired a little fire in certain passages. To-day, Mr. Dannreuther is to play there.

Pleasures do not always range themselves, in reality, according to the rubrical precedences of Fashion. For instance, many a musician, allured by the solemn sound of daily trumpets, may turn into a stately theatre in search of Opera, and may fail to be edified or amused there by some threadbare opera inefficiently sung, poorly acted, and worse put on the stage; whereas he might find something fresh, entertaining and complete to its pretensions at "The Oxford." Setting aside the acrobatic performances, and the innocently dreary comic singing (which, as we saw and heard them the other evening, were very calmly received), the amateur has a chance of hearing *solo* playing which would disgrace no orthodox concert (as Mr. Drew Dean's flute), steady duet singing well in tune, and an excellent, sprightly, concert execution of such a capital piece of musical fun, as M. Offenbach's 'Orphée aux Enfers,' which has been skillfully arranged and prepared in effective fashion by the conductor, M. Jonghman. Nothing can be prettier of its kind; nothing can go with greater spirit, or, it may be added, be more heartily enjoyed by the audience.

A late sale of musical copyrights, by Messrs. Puttick & Simpson, consequent on the dissolution of Messrs. Lambourn & Cook's partnership, has disclosed a fact or two worth putting side by side. The copyright of 'Over the Sea,' an amateur ballad which might have been written in half an hour, and which, moreover, has been sung threadbare, sold for 144l.; that of Mr. Benedict's 'Undine,' a work of thought and importance, containing nearly as much music as two acts of an opera, for 150l.; that of Dr. Bennett's Exhibition Ode (to our Laureate's words), for 19l. odd. His 'May Queen,' however, fetched 554l. We may have more to say concerning the priced catalogue obligingly forwarded to us.

A Programme and local papers forwarded apprise us that an attempt is in progress to establish orchestral Concerts at Leeds, the first having been, the other evening, given there, with Mr. Spark as the conductor of a force fifty-two players strong. Of these, six belong to Mr. Halle's band, three to the Liverpool Philharmonic Society; three (including one on the *cornet*) are amateurs. These details are given as illustrating the uses of intercourse, and as adding weight to former suggestions, now to be repeated. Good music ought to flourish better than it seems to do in so musical a county as Yorkshire; music dependent more largely on home resources than on speculating touring parties. The chances of its really prospering are multiplied tenfold in proportion as the rich and enterprising towns of the Ridings come together in unity, in place of standing aloof one from the other with a jealous rivalry, which is as petty as it is mischievous to Art. Between them, Leeds and Bradford ought to support as good a concert as Manchester does.

About once every two years a rumour creeps lazily southward, to the effect that Edinburgh is really about to bestir itself in the cause of Music. This time, important personages there speak of founding a Philharmonic Society; and in case of such a project being brought to bear, it is said that Mr. Hullah will take office as conductor. While "Edinburgh town" is the subject, we cannot but ask, as those who hope against hope, whether there is any chance more than there was ten years ago, of the Reid legacy being applied to its destined purpose?

The "Cecilian Choral Society" was some weeks ago mentioned as in course of formation, also, the rumour that it was to present new features of attraction and appeal. The Prospectus undertakes that so soon as eighty annual guinea members capable, in some degree, of reading at sight shall have been enrolled, the Society will commence its operations on the basis here to be stated. "Its efforts," we are assured, "will be more especially devoted to the careful study and public performance of important Classical Works, Sacred and Secular, such as Men-

delsohn's 'Athalie'; 'Walpurgis-Night'; and 'Lauda Sion'; Félicien David's Ode, 'Le Désert'; Cantatas by Haydn, Mozart, Romberg, Benedict, Smart, Gade, and Macfarren. The Grand Masses of Beethoven (in c), Cherubini (in d minor and the 'Requiem'), Hummel (No. 3 in d), &c., with the finest specimens of the English School of Glee and Madrigal writing. Several new and original works by distinguished composers have been promised to the Cecilian Society for first performance. Although in the first instance the Society will be purely a Choral body, the Committee propose ultimately to establish an Orchestra, that the members may have the benefit of frequent practice with instrumental accompaniment." There is in the above no particular novelty of feature; neither of compositions announced, save perhaps the Masses of Cherubini and Hummel. To perform these with an orchestra (as orchestras go now-a-days) a choir of eighty is a slender force. Unaccompanied choral music is already in the hands of Mr. H. Leslie's Choir. It might have been as well to name the "distinguished composers" who have promised "new and original works." Lastly, small advantage is to be perceived in the prospect of M. David's 'Désert' Symphony practised without orchestra, or Haydn's and Mozart's *Cantatas* without *solo* singers. In brief, this Prospectus is virtually a vague repetition of what has been promised before. In so far as its performances may prove good, it will command every one's best wishes; with or without new features.

There are to be "People's Promenade" sixpenny concerts, with "splendid band, powerful choir, popular vocalists," at St. Martin's Hall.

Mr. Martin's National Choral Society will commence its performances on the 14th of next month, at Exeter Hall, by 'Elijah.'

*Cantata* music is getting "the call" throughout England, as we have been always satisfied it must in proportion as musical taste develops itself, and audiences become weary of ballads without meaning, or hackneyed opera-songs sung over and over again, not always, moreover, by very good singers. At Bradford (which town gave the first performances of Mr. Hutton's 'Robin Hood,' and Mr. Macfarren's 'May-Day') they have been producing Mr. Allen's 'Harvest-Home,' and Miss Gabriel's 'Dream-land.' While speaking of music in the provinces, let us keep alive in London the recollection of two artists both singing there, we are assured, with success. One is Miss Edith Wynne, who, we trust, is in a fair way of keeping the excellent promise of her peculiar first appearance. The other is Mr. Patey, who, both as a singer and an actor, is missed from our opera companies.

Mr. Gye, says Rumour, has thought it worth while to lure Mdlle. Lucca back to the Royal Italian Opera, which she left with such discreditable caprice. Such a step is tantamount to courting a repetition of the freak and of the patriotic contempt shown to England and things English, which, politically, secured her so warm a welcome on her return to Berlin.

It is a poor comfort to our British pride to know that the strange liberty, not to say larceny, permitted themselves by some of our playwrights, is matched by foreign examples, and (who would think it!) in England-despising Germany; where our notions of Art are largely scouted as base, shop-keeping and narrow.—"Last year," says the foreign correspondent of a contemporary, "a series of articles on Shakespeare music appeared in *All the Year Round*. In Nos. 32 and 33 of the *Morgenblatt* (Stuttgart), for the present year, is an abridged, but otherwise almost literal, translation of these articles, signed 'S. Augustin,' as if they were original productions, and without the slightest word of acknowledgment of the source whence they are derived. The translator makes a curious mistake in referring to Mr. Sullivan as a pupil of Mendelssohn; being evidently ignorant that a 'Mendelssohn scholar' is not synonymous with a 'scholar of Mendelssohn.'"

A choral festival of the Concordia Society was to be given on the 20th, in the Town Hall and Cathedral at Aix-la-Chapelle. Among other new

music in the programme were compositions by Herr Hiller, a Psalm by Herr Wallner (whose name is new to us), and scenes from the 'Frithiofsaga,' by Herr Max Bruch, the composer of 'Lorely,' who seems to enjoy some reputation in the Lower Rhine-Land.

Miss Braddon's 'Henry Dunbar' has been dramatized by M. Hostein, manager of the Théâtre du Châtelet, and the play (in five acts) 'L'Ouvrière de Londres' has been given, "with feverish success," at L'Ambigu. Mdlle. Clarisse Mirov, who has tired very quickly of her late occupation as singing duenna, figures in this drama.

The musical news from Paris of last week is not of much consequence. M. Offenbach's three-act opera 'Fair Helen,' which is to be produced at the Variétés next month, promises (to judge from the *Gazette Musicale*) to be a broad parody, in the style of his 'Orphée aux Enfers,' with M. Couderc and Mdlle. Schneider at the head of it. This is surely a poor use to which to put a real musical talent so persistently as M. Offenbach seems disposed to do, even when he gets an arena for something more solid than smart trifles. He owes Paris some apology for having condescended to such a piece of absurdity as his 'Roi Barkout,' and we regret to find him still continuing to try to plant burlesques on stages more important than those of the Passage Choiseul and the Champs-Élysées. 'Ivanhoe,' the *cantata* of M. Sieg, "the grand prize" of the year, has been executed, as was promised by the Emperor, at the Grand Opéra, without producing the slightest effect.—A grand and profitable performance has been given at the same theatre for the benefit of M. Bouffé.—M. Léopold de Meyer is at Paris.

After having been again and again assured that the score of 'L'Africaine' was left by Meyerbeer in a complete state, many (not ourselves) will be surprised to learn that none of the *ballet* music for it is composed: it being his habit not to set to work at that portion of his grand operas till the same are in rehearsal. Meanwhile, a specification of the principal musical pieces in the first and second acts has been published. They are said to be (Act 1st), a *soprano* song, a *terzett*, and a *finale*, with a March and concerted piece for male voices (Act 2nd), a romance for *soprano*, a great air for principal baritone, and an unaccompanied *finale*, which ends *diminuendo*. This is pretty well as news of an opera, concerning which every witness was strictly sworn to secrecy, and which, at the earliest, is to be ready not before March!

The following contribution to the "*Barbiere-ana*" which may one day trouble antiquaries, is from a Correspondent who may be relied on.—"I see that the *Athenæum* reproduces the story of Garcia having written *Almaviva's* Serenade in the 'Barbiere.' I once asked Rossini if this was true, and he utterly denied it; adding that the only reason he could conjecture for the belief was that Garcia used to accompany himself on the guitar, which, perhaps, gave it somewhat the air of an interpolation. The *cavatina* of Dr. Bartolo, however, "Manca un foglio," now generally substituted for "A un dottor della mia sorte," is, as you probably know, by Romani, and fully adopted by Rossini."

A translation of Dr. Mosenthal's play, on which the opera-book of 'Helvellyn' is founded, will be produced, on Monday next, at the Haymarket Theatre, with Mdlle. Beatrice for heroine.

Mr. G. Vining advertises that he has no intention of quitting the management of the Princess's Theatre, as has been reported. Miss Herbert, the world is told, will resume the management of the St. James's Theatre, after Christmas.

There is to be no more French opera at Baden-Baden on the scale of former years, M. Benazet having apparently become tired of giving commissions,—not one of the new works produced there having been in the least successful.

#### MISCELLANEA

Viscount de Fœugy.—In reply to Mr. Blacker's query in your last number, I can inform him that Mr. Rosborough's narrative of the Viscount de



Faetz's "Early Adventures in Dublin" has certainly been printed,—I believe, in the *Dublin University Magazine*, but of this I am not absolutely certain. I at one time had in my possession a copy of Mr. Rosborough's narrative, and thinking that what had interested me so much would be interesting to others, I was about to place it in the hands of a literary friend for the purpose of publication, when I saw it in one of the periodicals of the time. My impression is that it was in the *Dublin University Magazine*, and the date must, I think, have been between the years 1840 and 1848, but of this I am not positive. Of its appearance in print I am quite certain. The narrative is, as its kind-hearted author, Mr. Rosborough, anticipated, an entertaining history of singular incidents, but whether any of them are "beyond all comparison," "the finest things almost" ever met with, may, with all respect to Dr. Young, be doubted. S. G. K.

*Dante's Beatrice.*—Will the editor of the *Athenæum* permit an old subscriber to offer to his readers an explanation of Dante's meaning in the *Divina Commedia*, which has the advantage of being a simple and natural one? Does not the Virgin Mary—the *Donna gentil ne' cieli*—represent the divine love? the love, that is, of God for man, of the Divine for the Human? And does not Beatrice, on the other hand, represent the love of God in Man; the love of the Human for the Divine? And does not Lucia represent intellectual light, or Philosophy? The Virgin moves Lucia in Dante's favour. Lucia sends Beatrice to help him; and Beatrice, with the help of Virgil and others who can go where she cannot, leads him back out of the dark wood into the light again; and that by the only possible path, which is at first terrible, then painful, and at last easy and delightful. By this I think he means that the divine Love sought and found him, in the dark confused state into which the strife of political passions, a warning world, and, may be, sin had brought him; and that this Love led him back to light and peace through the path—at first terrible—of repentance, by forcing him—through humiliation and exile, into study and retirement; by which that feeling was reawakened in him, that love of the holy and pure, of the noble, gentle and beautiful—which is the essence of the love of God. And why does Beatrice represent this feeling? Because she first awakened it in him. She must most certainly have been a real person. Only a real human love could have sat for the picture of it in the 'Vita Nuova,' superhuman though its beauty be. But it is the love of a poet; and a person of much imagination always loves a creature of his imagination more or less (and, probably, that is why a love for a very unworthy object may be sometimes, nevertheless, elevating in its effects), and so the Beatrice of Dante's young imagination may well have secured to him a fitting representative of that feeling which she first called out in him. The second love mentioned at the end of the 'Vita Nuova' was an equally fitting representative of that secondary love of Philosophy which led Dante back to the love of God. I am separated from my books, and cannot remember the exact words, but I believe Dante closes the 'Vita Nuova' by saying, that he will speak no more of Beatrice in that place, because it has occurred to him how he can praise her more worthily; which gives one the impression that the first idea of the *Divina Commedia* occurred to him then, as he paused over the retrospect and record of his early love. To make Beatrice the representative of the most divine of human aspirations, was indeed to praise her worthily. And though, no doubt, Dante diverged often and widely from his first idea in the course of the long years during which the poem was carried out, yet it still retains to the end, amongst its other characters, that of a very beautiful 'In Memoriam.' Indeed, it is only quite at last, when Beatrice has returned to her place in Heaven and stands glowing in the light of rapture and adoration,—crowned with glory in gazing,—that we fully recognize what it is she represents.

J. M. H.

TO CORRESPONDENTS.—H. K.—S. G. R.—J.—R. H. A. J. H. K.—J. P.—H. M. W.—W. S.—A. L.—L. H. D.—J. M.—H. C. H.—B. W. B.—R. L.—Apple Pie—received.

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